BBC Proms

PROM 46

Sunday
25 August 2024
£6.00

bbc.co.uk/proms

RADIO 3

Tonight at the Proms

Welcome to tonight's concert, which has a distinctly otherworldly feel to it, travelling from mythology to astrology. On the podium is Sakari Oramo, who'll be back to wrap up the season in style at the Last Night of the Proms. Onstage are young musicians who represent a new generation of talent – students from the Sibelius Academy in Helsinki and the Royal College of Music just over the road.

It is in Finland that we spend the first half of the concert, beginning with Sibelius's haunting early tone-poem *The Wood Nymph*, a piece that marries myth, nature imagery and emotional turmoil. We then move to the present day and the world premiere of Lara Poe's *Songs from the Countryside*; written for soprano Anu Komsi, the songs blend Finnish rural traditions with Poe's own link to her heritage.

We end with a Proms favourite, Holst's *The Planets*, for which the orchestras are joined for the final movement ('Neptune') by the ethereal voices of the Royal College of Music Chamber Choir – one of the most magical moments in the entire work.

ON AIR

Because every Prom is broadcast live on BBC Radio 3 ... Please silence your mobile phones, watch alarms and other electronic devices.
Please be considerate to the performers and other audience members, while also recognising that listeners may show a variety of responses to the music.

Royal Albert Hall

If you leave the auditorium during the performance, you will only be readmitted when there is a suitable break in the music.

Please do not take photos, or record any audio or video during the performance.

Prom 46

SUNDAY 25 AUGUST • 7.30pm–c9.40pm

Jean Sibelius The Wood Nymph *22'*

Lara Poe Laulut maaseudulta ('Songs from the Countryside') *BBC commission: world premiere* *c18'*

INTERVAL: 20 minutes

Gustav Holst The Planets *50'*

Anu Komsi *soprano*

Royal College of Music Chamber Choir (upper voices) Nicholas Chalmers *chorus-master*
Royal College of Music Symphony Orchestra Emmanuel Webb *leader*
Sibelius Academy Symphony Orchestra Lotus Amin Tinat *leader*
Sakari Oramo *conductor*

The appearance of the Sibelius Academy Symphony Orchestra has been made possible with the support of the Jane and Aatos Erkko Foundation

RADIO 3 FOUR SOUNDS iPLAYER

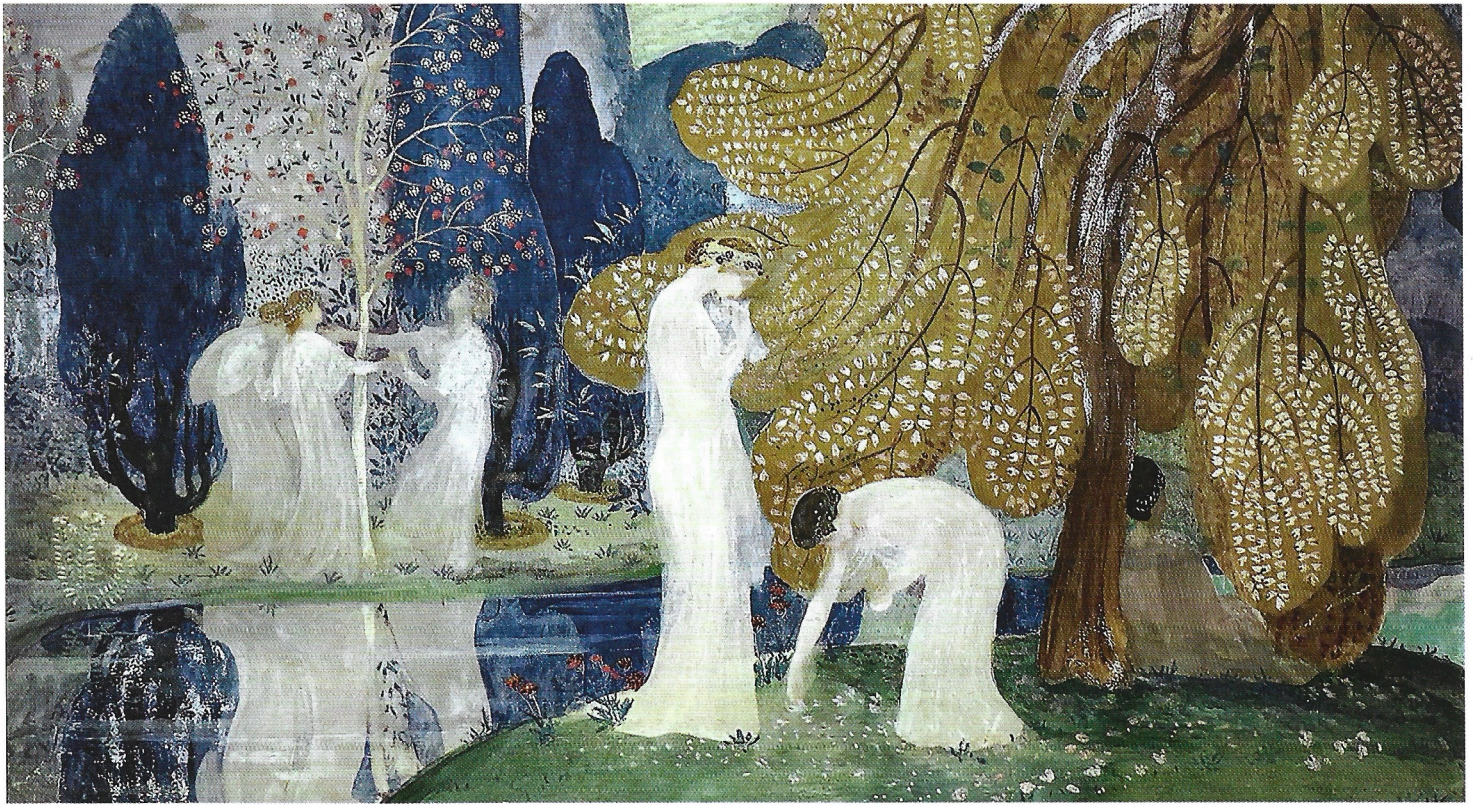
This concert is broadcast live by BBC Radio 3 (repeated on Friday at 1.00pm) and shown tonight on BBC Four. You can listen on BBC Sounds, and watch on BBC iPlayer for 12 months.

Cover image: Sakari Oramo (Benjamin Ealovega)

JEAN SIBELIUS (1865–1957)

The Wood Nymph – ballad for orchestra (*c*1894–5)

Sibelius was evidently seduced by Viktor Rydberg's poem *Skogsrået* ('The Wood Nymph', 1882). Its blend of erotic Scandinavian folklore, nature imagery and inner psychological turmoil inspired not one but three works in the composer's early career: a setting of the poem as a solo song (1888–9), the tone-poem we hear tonight (1895) and a melodrama – reworked and abridged from the tone-poem. Despite being the most substantial of the three, the tone-poem remained unpublished and all but vanished from the concert hall after 1900. Sibelius's early sketches reveal a mess of crossed-out passages in coloured pencil, a visual reminder of the restless



Nymphs Dancing **by the Belgian artist Constant Montald (1862–1944); it was painted in 1898, making it virtually contemporary with Sibelius's own forays into the mythology of the wood nymph, though the creatures in his depiction – the Swedish *skogsrå* – are rather more sinister**

dissatisfaction he felt with his music. He shortened the piece sometime between 1895 and 1899, and it's possible that he had intended to make further revisions that never transpired. The work was finally recorded in 1996 by the Lahti Symphony Orchestra under Osmo Vänskä, and published in 2006.

Rydberg's poem describes the seduction of Björn, a young man who is lured into a magical forest by a *skogsrå*, a forest siren (or wood nymph): in Swedish folklore 'skog' translates as forest and 'rå' as nymph. *Skogsrå* give the appearance of beautiful women from the front, and it's only from behind that you realise they're supernatural by way of their animal tails (most often a cow's) and hollow tree-trunk backs. It is clear that Sibelius intended for listeners to have the plot in mind: he ordered 750 copies of the poem for the audience at the work's premiere on 17 April 1895.

The Wood Nymph is one of Sibelius's largest-scale orchestral experiments up to this point, notable for its progressive elevation of texture and timbre over harmony. As a critic reviewing the work's premiere for Finland's Swedish-language newspaper *Hufvudstadsbladet* (roughly, 'Journal of the Capital') wrote, the work 'showed Sibelius's brilliant ability in evoking strange and fascinating colours from the orchestra'.

°°°

At the work's opening, chugging strings usher in a stately march and brass fanfare that announce the heroic Björn. The pace soon quickens in a passage that looks forward to Sibelius's stormiest music, such as found in the tone-poem *Tapiola* (1926). Interlocking string textures and chromatic woodwind flurries evoke the sound of wind through trees. These sighs and whispers lure the protagonist into a dark magical forest: 'Go in, go in, go into the whining woods!'

After a reprise of Björn's fanfare, a swift shift from A minor to a remote C sharp major initiates a dreamy waltz episode. Amid fragrant blooming limes and secret pools, the wood nymph appears, represented by a yearning solo cello line. At its apex, the violins push through to an exotic – and perhaps also erotic – passage for triangle and tambourine, yet the work never reaches its promised culmination. Instead, we close with an extended and insistent funeral march as Björn is left in despair, cursed to lose his heart and soul to the wood nymph.

Programme note © Sarah Moynihan

Sarah Moynihan is a musicologist and music analyst whose research explores the cultural history, reception and musical structures of Sibelius's works. She is a lecturer in 20th-century music at the University of Manchester and a trustee of the UK's Society for Music Analysis.

PREVIOUSLY AT THE PROMS

This long-overlooked tone-poem was first brought to the Proms in 1997 as part of an all-Sibelius programme from Osmo Vänskä and the BBC Scottish Symphony Orchestra. The other works were *Luonnotar*, featuring soprano Kirsi Tiihonen, and the *Kullervo* symphony, for which the orchestra was joined by Tiihonen, the baritone Jukka Rasilainen and the YL Male Voice Choir (formerly the Helsinki University Chorus).

© David Gutman

David Gutman is a writer and critic who since 1996 has contributed extensively to the BBC Proms programmes. His books cover subjects as wide-ranging as Prokofiev and David Bowie, and he reviews for *Gramophone* and *Classical Source*.

Delve into Proms history for yourself by searching the online database of all Proms performances at bbc.co.uk/proms/archive.

MORE SIBELIUS AT THE PROMS

SUNDAY 8 SEPTEMBER, 4.00pm*
Symphony No. 3 in C major

**at the Royal Concert Hall, Nottingham, as part of the Proms Across the UK series*

JEAN SIBELIUS

National hero; nature poet; bardic seer; caring father; careless husband; symbolist visionary; rugged modernist; bilious *bon vivant*; silent enigma. Sibelius embodies all of these contradictory personas (and more). Few composers have provoked such a wide – and frequently polarised – range of popular and critical responses. Part of the reason for Sibelius's wildly divergent reception was his sheer longevity. Born in Hämeenlinna, a garrison town north of Helsinki, in 1865, when Finland was still part of the Russian Empire, he died in 1957, two years after Finland joined the United Nations. Even if at times Sibelius seemed unreachably isolated and remote, his life and work spanned some of the most turbulent and tumultuous events of the past 150 years.

Sibelius's music is inextricably bound up with Finland's struggle for independence and its search for a national creative identity. Although he was born into a Swedish-speaking family, the composer's songs and choral works responded intensively to the rhythmic patterns and inflections of the Finnish language. One of the primary sources for his work was the *Kalevala*, a collection of Finnish folk tales compiled by the antiquarian Elias Lönnrot and first published in 1835, at the start of the Finnish national awakening. Iconic figures and places from the *Kalevala* recur throughout much of Sibelius's music, from the tragic hero of his breakthrough work, the brooding choral symphony *Kullervo* (1891–2), to the windswept domain of the forest god Tapiola, the subject of his final symphonic poem (1926).

Seeing Sibelius's music solely through a national lens, however, would be a mistake. He was an elegant and highly cultured man of the world, whose imagination ranged far beyond the boundaries of his country villa at Järvenpää. He studied in Berlin and Vienna, and regarded Germany as one of his spiritual homes throughout the 1900s, just as continental European music was moving from the richly allusive Symbolist milieu of the 1890s towards the more aggressively modernist sound-worlds of Schoenberg and Stravinsky. He was lauded in Britain and the USA but almost completely ignored in France (until his 'discovery' by a later wave of Spectralist composers). Sibelius was, in this sense, a transitional figure. But his music had a remarkable capacity to harness the energy of the world whirling around him, and his symphonies are driven by an acutely attentive feeling for human emotion, whether in the surging passions of the First (1898–9), the sombre shades of the oblique Fourth (1910–11) or the elliptical grandeur of the single-movement Seventh (1924), which proved to be his last. This vital current can be traced as much in his smaller compositions – incidental music, songs, waltzes, virtuoso showpieces and chamber works – as in his symphonies and tone-poems. It is a potent and irresistible legacy.

Profile © Daniel M. Grimley

Daniel M. Grimley is Head of Humanities at the University of Oxford and Professor of Music at Merton College. His recent books include *Delius and the Sound of Place* (Cambridge, 2018) and *Sibelius: Life, Music, Silence* (Reaktion, 2021).

LARA POE (born 1993)

Laulut maaseudulta ('Songs from the Countryside') (2023–4)

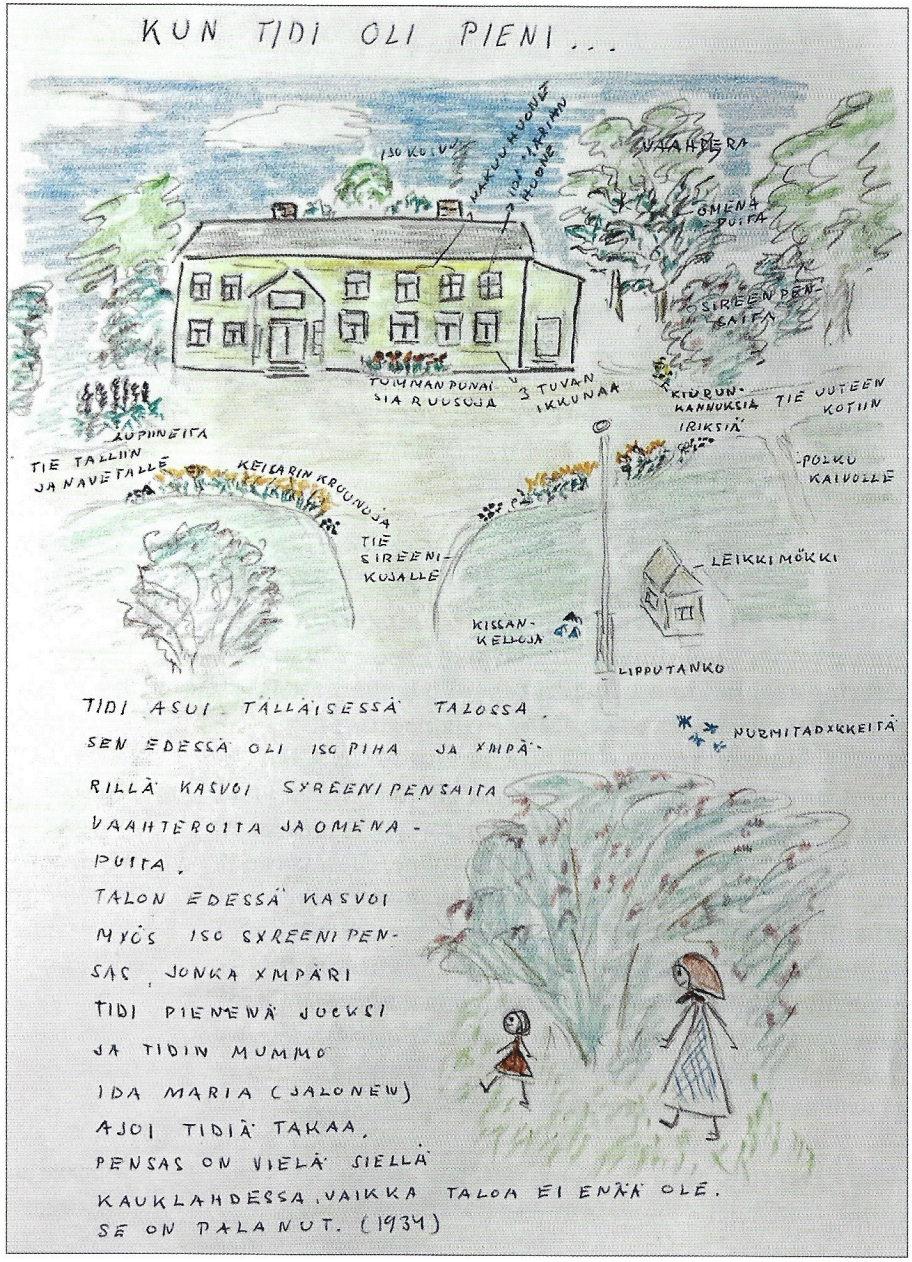
BBC commission: world premiere

1 **Johdanto** [Introduction]
2 **Lehmät** [The Cows]
3 **Hankalat yksilöt** [Difficult Individuals] –
4 **Myrsky** [The Storm] –
5 **Hevoset** [The Horses]
6 **Karjalaiset** [The Karelians]
7 **Metsä** [The Forest]

Anu Komsi *soprano*

For text, see page 11

Back in 2018 the BBC Symphony Orchestra's Sibelius cycle included an orchestral concert featuring Anu Komsi and Sakari Oramo in several of Sibelius's orchestral tone-poems and works for voice and orchestra. As Anu Komsi came onstage, she began with some 'kulning', rather than beginning immediately with programmed repertoire. Kulning



One of the drawings by Lara Poe's grandmother, Tidi, depicting with great charm her rural chilhood in Espoo; Poe drew on Tidi's experience for her *Songs from the Countryside*, setting tradition in a new context

is a folk tradition that has deep roots in the Nordic countries, particularly Sweden and Finland. The term translates as 'cow-calling', and indeed, it refers to calling cows from the field with a specific style of singing.

When I was approached for this commission, I knew I would be writing for Anu Komsi and Sakari Oramo. I was familiar with her voice from other repertoire: a few pieces written specifically for her include Kaija Saariaho's *Leino Songs* and *Saarikoski Songs*, George Benjamin's *Into the Little Hill*, Jukka Tiensuu's *Voice Verser* and Christian Mason's *Man Made*, among many, many examples. She has a very particular and extraordinary voice, which is incredibly agile and versatile in very specific ways.

When I started thinking of how to approach *Laulut maaseudulta*, I also remembered the Sibelius concert, particularly the kulning, and began thinking about my grandmother's upbringing on a farm in Espoo, Finland. Hearing my grandmother speak about her childhood felt as though she was describing a completely different world to our present one (she was born in 1928). Although that world felt alien compared to our current one in many ways, there are a number of important issues from that period that continue to affect us today, such as the ongoing effects of war and conflict. I have also woven other Finnish folk material into the piece, particularly in the movement concerning the Karelians (the sixth movement), and this material is transformed and developed in a number of ways. The texts are extracted from transcriptions of interviews with my grandmother, as well as some texts provided by my aunt.

Programme note © Lara Poe

> "My musical language … I would describe it as colourful and multifaceted. My music has elements of many different styles and traces of, say, American modernism. Certain acoustic phenomena are also important to me: my textures tend to be clear and relatively transparent, even if there are many layers. My harmonies are both spectral and based on the principles of classical melodic patterns."
>
> **Lara Poe in a 2022 interview**

PROMS Q&A

Anu Komsi

soprano

You've performed many times at the BBC Proms. How would you describe it?
It's an amazing experience. But early on I remember I was really nervous because of the size of the Royal Albert Hall, and how I'd fill it. But, when I step on stage, the atmosphere just lifts me up. I've been really looking forward to tonight's concert – I think this is the first time I've sung in Finnish at the Proms.

Lara Poe has written *Laulut maaseudulta* ('Songs from the Countryside') for you. What contact have you had with her?
We first met in 2018. I was giving a performance in London and she came to it and saw me afterwards. I didn't know her at all, but when she began to speak, I thought: how come she speaks in Oulu dialect? Oulu is in the north of Finland, almost in Lapland and, although Lara was born in America, her mother comes from there – so Lara speaks English and Oulu! And she has a weird sense of black, Ostrobothnian humour that I can really appreciate, so we get on very well. We've already had rehearsals at the Sibelius Academy in Helsinki, and I'd only had about two or three days to get to know the score because I'd been touring. But I was a bit astonished that the vocal part is not so complicated – the really difficult parts are in the orchestra. I think they represent the modern world, while I represent more the old world. The piece is really about storytelling, which I think is quite radical in our times. There's a lot of text, and some of it feels almost like a mix of declamation and singing.

The piece reflects on memories of Finnish rural life, and includes references to the calls and cries used to herd cattle. Were they familiar to you?
Yes, I do a bit of cattle-calling at the beginning of the piece. I know it's something that exists very widely – in Swiss yodelling, for example, and also throughout Scandinavia. I'm more familiar with Swedish cattle-calling: I had a teacher in Finland who specialised in the Swedish style. It's closer to singing than Finnish cattle-calling, which has a rawer sound. But I know it varies even from eastern Finland to western Finland – I live in western Finland, where we speak Swedish. I told Lara that I'd studied it, and I actually performed it in London as part of the BBC Symphony Orchestra's Total Immersion weekend devoted to Sibelius in 2022.

Ville Paasimaa

The piece is very much focused on Finnish rural life – what's your own connection with that world?
My parents weren't farmers, but when I was 10 we moved to an old farmhouse about 10 miles from Kokkola, on the west coast. We had some sheep and chickens, but no cows – but I went to a neighbour, and they taught me how to milk a cow by hand in the old style, not using a machine! So it's very familiar to me – I'm not such a city person anyway.

Interview by David Kettle

LARA POE

Over the past couple of years, Finnish-American composer Lara Poe has emerged as one of the most compelling new voices in contemporary music. Currently based in London, she has gained international stature with her absorbing music, which possesses unusual finesse. Following collaborations with renowned ensembles such as the London and Lahti Symphony orchestras, Poe will be the Finnish Radio Symphony Orchestra's theme composer for next season, which will see the world premiere of a newly commissioned work for orchestra.

Woven into exquisite tapestries of nuanced colour, Poe's music is awash with intricate sonorities, evoking aural trajectories of spellbinding intensity. In the orchestral score *Kaamos* ('Polar Night', 2020), her shape-shifting textures give rise to almost tangible sensations of those dusky, pastel-coloured horizons in the far north, clad in wintery twilight. Resolving itself into a warm, suffused glow, *Kaamos* demonstrates the composer's sensitivity to musical narrative, further highlighted by Poe's two substantial cycles of orchestral songs.

Her newest work, *Laulut maaseudulta* ('Songs from the Countryside', 2024), was commissioned for tonight's performance and presents a series of reflective and often playful settings in Finnish, making acute observations on the intertwined lives of animals and humans, with a proper storm sequence and a delicate sylvan postlude. Tailor-made for the talents of soprano Anu Komsi, the seven-part cycle inhabits a musical realm somewhat different from that of her *Onerva Songs* (2023), in which Poe adopted a more translucent approach, painting the keen-sighted texts with distilled brush-strokes and adding two intensely contemplative interludes to the arch. Another made-to-measure affair, premiered by mezzo-soprano Virpi Räisänen, the five *Onerva Songs* are imbued with autumnal hues. Their unique characteristics aside, both cycles are deeply rooted in nature and landscape, showcasing the composer's multifaceted approach to her surroundings.

Further pursuing her fascination with the human voice, Poe is writing a new piece for the Grammy Award-winning Helsinki Chamber Choir, to be premiered next year. Earlier this summer the Korsholm Music Festival presented a captivating cross-section of the composer's fine-tuned chamber works, including *Fibres of Floating Fog* (2022) for solo flute, *Virga* (2020) for solo harp and *Dialetheia* (2020) for string quartet. Idiomatically devised, these sensuous scores explore the expressive potential inherent in the instruments themselves, conjuring up engrossing sonic vistas.

Poe received a Master's degree with distinction from the Royal College of Music in London, where she studied with Kenneth Hesketh, after which she also pursued an Artist Diploma at the RCM, studying with Hesketh and Simon Holt. She is currently studying for a PhD at King's College London under the supervision of Sir George Benjamin.

Profile © Jari Kallio

Jari Kallio is a Finnish music journalist and founder and executive editor of *Adventures in Music*.

LARA POE

Laulut maaseudulta (Songs from the Countryside)

1 **INTRODUCTION**

Mustike, tule,
Mansike, Pähkinä, tule,
Lölli, Ruusu, tule!
Tule, tule!

Mustike, come,
Mansike, Pähkinä, come,
Lölli, Ruusu, come!
Come, come!

2 **THE COWS**

Mustike oli johtajalehmä. Se oli mustavalkoinen; muut oli ruskeavalkoisia. Mustike oli isokokoisin ja sisukas. Se oli kellokas. Sillä oli kello kaulassa. Mustike oli oikein semmoinen mahtava lehmä.

Mustike was the leader cow. She was black and white; the others were brown and white. Mustike was the largest and she was stubborn and persistent. She was the bellwether. She had a bell around her neck. Mustike was quite the majestic cow.

Mansike oli tavallinen lehmä; se kulki siellä muitten kanssa.

Mansike was an ordinary cow; she wandered where the rest of the herd went.

Pähkinä oli vanhempi, entinen johtaja. Naama oli melkein valkoinen, mutta silmän ympärykset ruskeat, melkein kuin naamarit. Ja oli vähän käyrät, kiemurtelevat sarvet.

Pähkinä was older, and the former leader. Her face was nearly white, but she had brown circles around her eyes, almost like a mask. And she had somewhat curved, curling horns.

Lölli oli aika iso lehmä, hyvä lypsämään. Se oli aika valkea, ja siinä oli aika vähän ruskeita läiskiä. Vissiin joku lapsi oli antanut sille sen nimen.

Lölli was quite a big cow, and was good for milking. She was very light coloured, and only had a few brown spots. Probably a child gave her that name.

Ruusu oli aivan tavallinen, ruskeavalkoinen niin kuin ne on. Ja sit Usva oli myös aika tavallinen, myös Rusina.

Ruusu was quite ordinary, brown and white like they are. And Usva was also quite ordinary, as was Rusina.

3 DIFFICULT INDIVIDUALS

Aada oli ruotsalainen lehmä ja tuli ruotsalaiselta tilalta. Ja ei oikein sulautunut joukkoon. Se oli vähän yksinäinen sielu. Sitä ei oikein hyväksytty laumaan.

Yksi eksyi, yksi lehmä eksyi vasikkana metsään. Se pelästyi jotain ja meni suoraan piikkiaidan läpi! Sitten juoksi junaradan yli, ui yli joen, ja painalsi junaaseman taakse metsään. Ei saatu kiinni koko kesän, varmaan söi marjoja, ehkä kävi apilapelloilla. Syksyn tullen, se liittyi toiseen karjaan joka oli Espoon takana, Gumbölessä, ainakin kuuden kilometrin päässä. Sieltä ne soitti että teidän vasikkanne on täällä.

Ulla oli vähän hankala lehmä, ja aluksi vaikea alkaa lypsämään. Vissiin potki, tai hännällä huiski. Se yksikseen aina yhtäkkiä nosti päänsä, ja sitten se lähti! Silloin veljeksillä, Ekulla ja Matilla, tuli hommaa: niillä oli pieniä kivikasoja kun oli paimenissa, ja kun näki että Ulla oli lähtemässä, heitti kiven Ullan eteen. Sitten se kääntyi eikä lähtenyt.

Hely, Heluna, ja Rusko, ne ruskeat vasut. Ne oli aina karjan mukana ja yritti sitten karata! Meni naapurien laitumille, syömään apilaa ja kaikkea. Mä luulen että niitä viehätti lähteä reissuun. Ja sitten kun oli tavalliset aidat, ne jotenkin karkas vaikka oli piikkilankaan. Ja sitten tuli sähköpaimen: jos lehmä tuli aidalle ja koski määrätyllä korkeudella, sai pienen sähköiskun. Mutta ruskeat vasut meni siitä alta. Ne hoksas sen!

Heluna oli vähän kuin Pähkinän näköinen: olisiko Pähkinän tytär?

Aada was a Swedish cow and came from a Swedish farm. She didn't quite fit in with the rest. She was a bit of a loner. She wasn't really accepted into the herd.

One of the cows ran off into the forest as a calf. She was frightened by something and ran straight through the barbed wire fence! Then she ran across the train tracks, swam across the river, and pressed on behind the railway station into the forest. When autumn came, she joined another herd of cattle behind Espoo, in Gumböle, at least six kilometres away. From there, they called to say our calf had been found there.

Ulla was a bit of a difficult cow, and initially quite difficult to milk. I guess she kicked or swatted with her tail. She would suddenly lift up her head, and then she'd run off! Then my brothers, Eku and Matti, had their work cut out for them: they had little piles of stones when they were herding, and when they saw Ulla was about to leave, they'd throw a small rock in front of her. Then she'd turn back and wouldn't run off.

Hely, Heluna, and Rusko, the brown calves. They were always with the herd and then would try to escape! They'd go to the neighbours' fields, and eat clover and whatnot. I think they enjoyed the adventure of exploring. And when we had normal fences, they'd run off even if there was barbed wire. Then we got a partially electrified fence; if a cow came and touched the fence at a certain height, they'd get a small electric shock. But the brown calves would go under the electrified area. They figured it out!

Heluna looked a bit like Pähkinä; perhaps she was Pähkinä's daughter?

Myös Hertta oli siellä – väritykseltään melkein kuin Hely, muttei niin selvästi. Etupäässä lempeä, ei erityisen vaikea, toisin kuin jotkut yksilöt …

Hertta was also there – in terms of colouring she looked a bit like Hely, but not that much. Mostly good-natured, not particularly difficult, as opposed to certain individuals …

4 **THE STORM**

Valo on varsin mustaa,
yötäkin pimeämpää;
kaukana kumisee tuuli.

Metsä odottaa,
Latvat laskeutuvat.

Nyt, nyt se tulee:
Syksyn ensimmäinen myrsky!
Mikä odotettu ilo!
Nyt saa humista ja huutaa!

The light is quite black,
darker than night;
far away, the wind whistles.

The forest awaits,
the branches settle down.

Now, now it comes:
The first storm of the autumn!
How we have awaited this!
Now we can hum and shout!

5 **THE HORSES**

Oli myös hevosia, suomenhevosia. Ympyrä oli ollut sodassa: se johdatti muut perunakellariin kun kuuli lentokoneen. Kattoi, että pitää suojautua: jos maantiellä ajeli ja oli kuorma, ja meni lentokone, se halusi painaltaa heti ojan yli metsään, oli sillä kärryt takana tai ei. Silloinhan oli metsiä joka paikka täynnä.

There were also horses, Finnhorses. Ympyrä (Circle) had been in the war: he would lead the others into the potato cellar when he heard a plane overhead. He thought that he needed to take shelter; if he was on the road and heard a plane, he would try and run off into the forest, over the ditch on the side of the road, regardless of whether or not he was pulling a cart or sled behind him. Back then, everywhere was filled with forests.

Piirto oli kans ollut sodassa, eikä suostunut ylittämään siltoja. Jos tuli silta, se pysähtyi siihen. Sillathan sodassa räjähteli. Niin hän aatteli että tästä ei mennä. Kyllä ton ymmärtää, mutta menee vähän hankalaksi. Oli aika turha lähteä esimerkiksi joen toisella puolella.

Piirto had also been in the war, and she refused to go over bridges. If she came across a bridge, she would stop right there. In the war, bridges would often explode. So she thought it was not safe to cross. This is understandable, but it made life difficult. It was pointless to try and go, for instance, to the other side of the river.

6 **THE KARELIANS**

Karjalasta tuli porukkaa evakkoon, ja niiden mukana tuli yksi karja. Meidän lehmät oli Ayrshire lehmiä, ja niiden oli nupopäitä. Nupopäät pidettiin erillään sarvipäistä tilapäisessä navetassa.

Lopulta ne karjalaiset saivat semmoisen lopullisen paikan minne asettui ja veivät lehmänsä sinne. Mä luulen että se oli jossain Pohjanmaalla, eli ne joutui taas lähtemään jonnekin kauemmas.

A bunch of refugees fled Karelia, and they brought a herd of cows with them. Our cows were Ayrshire cows, and theirs were Eastern Finncattle. The Finncattle (who didn't have horns) were kept separate from our cattle, in a different, temporary barn.

Finally, the Karelians were given a plot of land to settle on and they took their cattle there. I think it was somewhere in Central Ostrobothnia, so they had to leave again and go somewhere much further away.

7 **THE FOREST**

Nyt se on loppu.
Nyt on tuuli poistunut puista,
Kuin metsän pohja.

Väsyneet latvukset
Hiljaa ja rauhalliset.

Now it is finished.
Now the wind has quieted down from the trees,
Like the forest bed.

Tired branches drape down,
Quietly, peacefully.

Texts 2, 3, 5 and 6 began with a conversation between Lara Poe and Heljä Hakosalo (aka Tidi). Poe recorded this conversation and transcribed it into text format – the song texts were extracted from this transcription and further condensed. Texts 4 and 7 came about through collaboration between Lara Poe and Minna Hakosalo. Text 1 started off as a list of Tidi's childhood cows, which Poe combined with Finnish kulning.

INTERVAL: 20 MINUTES

Now playing on BBC Radio 3 ...

The Listening Service Tom Service and conductor Sakari Oramo discuss Gustav Holst's life and works, exploring a galaxy beyond *The Planets*. *Available on BBC Sounds*

BBC RADIO 3

GUSTAV HOLST (1874–1934)

The Planets, Op. 32 (1914–17)

1 **Mars, the Bringer of War**
2 **Venus, the Bringer of Peace**
3 **Mercury, the Winged Messenger**
4 **Jupiter, the Bringer of Jollity**
5 **Saturn, the Bringer of Old Age**
6 **Uranus, the Magician**
7 **Neptune, the Mystic**

Royal College of Music Chamber Choir (upper voices)

Unlike his close friend Ralph Vaughan Williams, Gustav Holst never wrote an abstract orchestral symphony. Purely instrumental forms he found daunting; he needed some extramusical stimulus to set his imagination working fully. In this case he found it in astrology – his 'pet vice', as he was soon calling it – which he discovered around 1913. Working out horoscopes for friends was fun, but it grew more serious when Holst began to realise that astrological symbolism was suggesting music to him, remarkable music. Soon the idea of a set of orchestral pieces based on the astrological character of the seven then-known planets was taking form. 'It grew in my mind slowly', he recalled, 'like a baby in a mother's womb.'

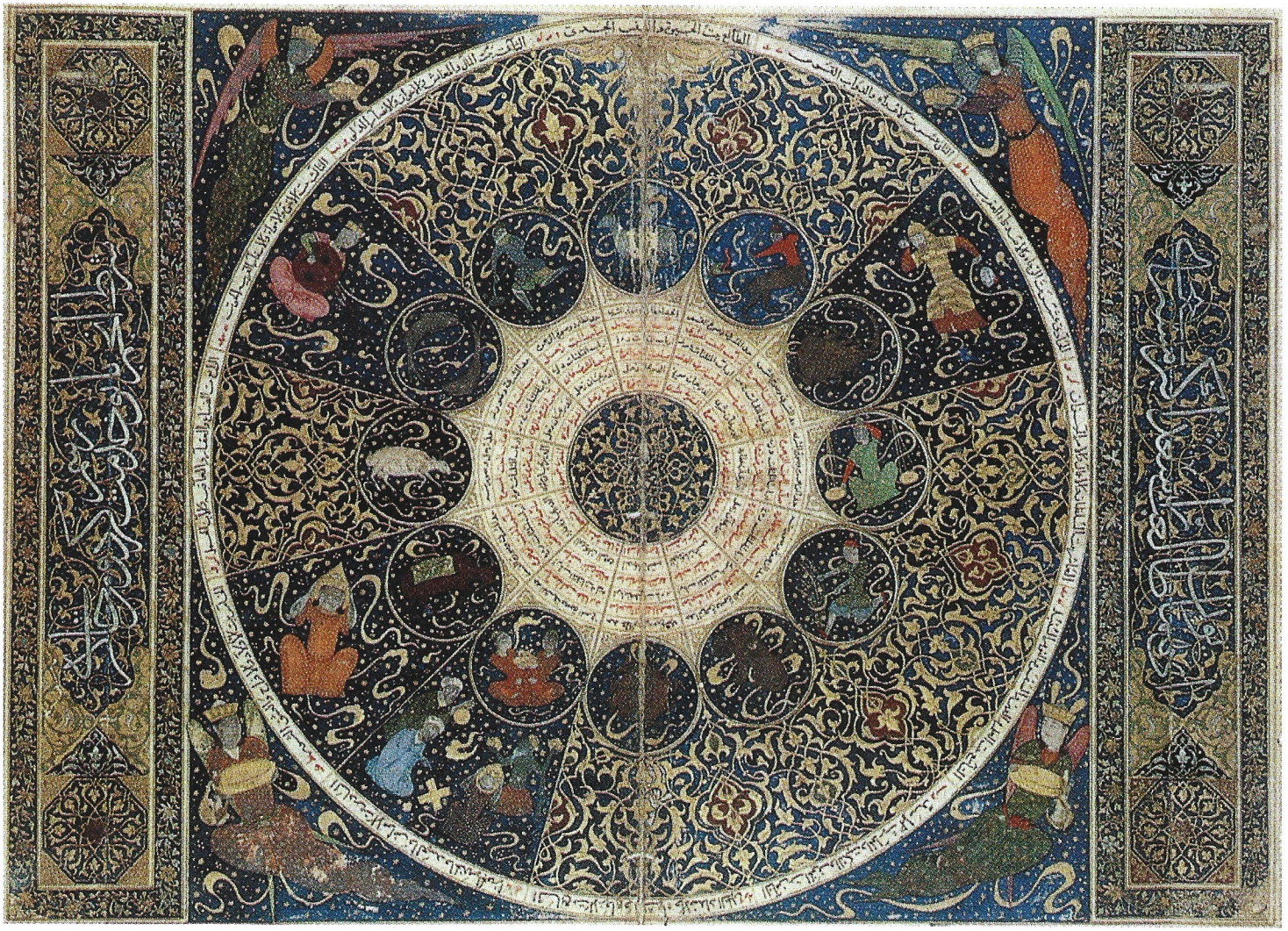
Composing *The Planets* occupied Holst from 1914 to 1917, the process slowed down by his demanding professional duties as a teacher and by worsening neuritis in his right arm. But something had clearly gripped him – something above and beyond the symbolism of the horoscope. From early youth Holst had had strong mystical inclinations, leading him to make serious studies of Hindu and Christian Gnostic scriptures. What astrology confirmed for him was that 'everything in this world ... is just one big miracle. Or rather, the universe itself is one.'

1917, in the midst of the First World War, must have felt like the worst possible time for a far-from-established composer to bring out a demanding work for huge orchestra; but then came something that felt like a miracle: the wealthy composer Balfour Gardiner put up the money for a private performance in 1918. This, and the public premiere the following year, scored a sensational hit. A few voices were raised against Holst's audacious musical innovations, but most recognised that something hugely significant, not just for British music, had been born.

°°°

The Planets begins with a bombshell. 'Mars, the Bringer of War' is one of the most terrifying portrayals of modern industrialised warfare in music. Bear in mind that when Holst wrote it, in mid-1914, the First World War was still on the horizon, tanks were yet to be invented and the romantic image of war was still the heroic cavalry charge. 'Mars' is a march, but the orchestral colouring is harsh and brutally powerful, while the rhythm is five beats to a bar – what human or animal being marches in five-time? Something elemental has been unleashed, something that can only be satisfied by total annihilation.

'Venus' offers maximum contrast – always Holst's priority when it came to ordering the movements. Here Venus stands for peace, not love as in ancient Roman mythology, though there are suggestions of erotic longing in the unusually romantic middle section with its tender violin and oboe solos. The movement begins and ends, however, with music of ethereal stillness, with gently oscillating



Gustav Holst's interest in astrology was nothing new; as long as man has stared at the night sky, it has proved a source of fascination. This exquisitely detailed horoscope was created in 1411, depicting the signs of the zodiac and planets at the birth of Iskander Sultan, a Persian prince

woodwind and harp chords and, finally, liquid decorative work from tinkling harps, celesta and glockenspiel.

'Mercury' is a symphonic scherzo – a rapid, dancing movement in A–B–A form, with more than a hint of English folk song in its climactic middle section (Holst was an avid folk-song collector). The outer sections are all scurrying, hyper-nimble activity (the musical definition of the word 'mercurial'), swerving rapidly back and forth between wildly unrelated harmonies.

If 'Mercury' defines 'mercurial', then 'Jupiter' embodies the adjective 'jovial'. In the words of Holst's astrological table, it stands for 'abundance of life and vitality'. Here the full force of the very large orchestra is felt again, but to very different effect from that of 'Mars'. There is also an abundance of good tunes, including one which became popular as the hymn 'I vow to thee, my country'. Holst did initially consent to the use of the words for the purpose, but he came to regret it: as a serious-minded socialist he regarded 'God and Country' nationalism with suspicion, if not downright horror.

'Saturn' (Holst's own favourite) is another leap into completely new territory. A weary processional builds slowly to a terrifying climax as the desolation of old age turns to something closer to horror. Even as a boy, Holst's physical infirmity, poor eyesight and proneness to depression had made him feel prematurely aged. But then comes a hush, and angelically soothing sounds (woodwind and harps again) accompany a steady climb in the strings from deepest bass to heavenly heights. The possibility of transfiguration and release is glimpsed.

Now comes devilish magic. 'Uranus, the Magician', intones a four-tone musical 'spell' on brass then timpani, and a weird triple-time dance (starting on bassoons) launches what Holst called 'a series of merry pranks'. Merry? Perhaps at first, but the games become increasingly alarming, until a colossal climax is built, culminating in a thrilling organ glissando. The end is eerie and ambiguous: the magician's final trick is to make himself disappear before our bewildered eyes.

From magic we progress to mysticism. Holst marks 'Neptune' to be played '*pianissimo* throughout, dead tone', apart from one brief passage where clarinet and violin suggest human wonder at the 'miracle' of the universe. There are not so much themes as shadows of ideas that flow into each other and evaporate, the stunning orchestration including such outlandish effects as harp tremolandos (near the start). Strikingly, the beat is the same five-to-a-bar as in 'Mars' (ONE-two-three ONE-two): the mystic 'reflects' on the horror of war from an immense distance. Voices enter from offstage, to a single note, like an awaking pinpoint of light; then the wordless chorus sing, enraptured, till their song distils into just two chords, rocking back and forth as they fade into nothingness.

Programme note © Stephen Johnson

Stephen Johnson is the author of books on Bruckner, Mahler, Shostakovich and Wagner, and a regular contributor to *BBC Music Magazine*. For 14 years he was a presenter of BBC Radio 3's *Discovering Music*. He now works both as a freelance writer and as a composer.

PREVIOUSLY AT THE PROMS

Now that Holst's planetary survey is so much a Proms staple, it is surprising to discover that our founder-conductor Henry Wood, like Gustav Holst himself when invited onto the podium as a special guest, generally performed only selected excerpts. After 10 years of appetisers there was one complete rendering in 1931, directed by the composer himself, but no more for 20 years. Part of the explanation can be found in a rediscovered miniature score in which Wood mercilessly documents all the technical difficulties Holst encountered! With rehearsal time at a premium, *The Planets* was evidently still a challenge, the unnamed *Times* critic describing the results as 'fine, though inaccurate'. It was Malcolm Sargent who began the tradition of playing the suite complete more or less every year, clocking up 14 accounts between 1951 and 1966. Much associated with the work elsewhere, Adrian Boult led just four renditions here (in 1953, 1968, 1973 and 1974), a tally almost equalled by the late Andrew Davis, with three performances (in 1976, 1982 and 1999) plus a Last Night airing for 'Jupiter' alone in 1997. *The Planets* acquired an extra heavenly body when first Sakari Oramo and the City of Birmingham Symphony, then Martyn Brabbins and the BBC Scottish Symphony Orchestra and, most recently, Edward Gardner and the National Youth Orchestra appended Colin Matthews's *Pluto, the Renewer* (in 2000, 2005 and 2016 respectively). The conventional suite has since been presented by John Wilson and the BBC Scottish SO (in 2017), Oramo with the BBC Symphony Orchestra (on 2018's opening night), Kirill Karabits and the Bournemouth Symphony Orchestra (in 2019), Ryan Wigglesworth and the BBC SO (in 2022) and Jaime Martín and the BBC National Orchestra of Wales (in 2023).

© David Gutman

> “Just before the Armistice, Gustav Holst burst into my office: 'Adrian, the YMCA are sending me to Salonika quite soon and Balfour Gardiner, bless his heart, has given me a parting present consisting of the Queen's Hall, full of the Queen's Hall Orchestra for the whole of a Sunday morning. So we're going to do *The Planets*, and you've got to conduct.'”

Adrian Boult recalling the invitation to conduct the premiere of *The Planets*

GUSTAV HOLST

Today, Gustav Holst's wartime orchestral suite *The Planets* (1914–17) remains his most famous large-scale work. But its virtuosic extrovert brilliance is untypical of this shy, inward-looking, mystically inclined composer.

Holst was born in Cheltenham in 1874, to a busy musician father and an emotionally distant mother. He suffered from poor eyesight, a weak chest and neuritis of the arm, which prevented him from developing his talent for the piano; instead he became a highly accomplished trombonist. Prone to depression from early on, he later described his childhood as 'miserable and scared'.

Music was Holst's salvation, and with the aid of his father he gained entry to London's Royal College of Music, where he had useful lessons in composition with Charles Villiers Stanford and, more importantly, formed a close friendship with fellow student Ralph Vaughan Williams. For the rest of Holst's life, the two men showed each other their compositions and came to depend on each other's critical insight. Both were politically left-leaning, but Holst in particular became a fervent socialist, which led to a wide variety of educational and social activities, often exhausting and sometimes unpaid, and to his formative English folk-song field researches with Vaughan Williams, a form then already in decline due to encroaching modernism and urban sprawl.

By the beginning of the 1910s Holst had begun to attract some attention with his compositions, notably the folk-inspired *A Somerset Rhapsody* (1906–7), but his breakthrough came with *The Planets*, which scored a sensational success at its premiere in 1918. But Holst was uncomfortable with his new-found fame, and particularly with the demand for follow-up successes. His more contemplative but equally innovative *The Hymn of Jesus* (1917) was welcomed, as was the chamber opera *Sāvitri* (composed in 1908 but not performed until 1916), which reflected Holst's intense engagement with Indian religious philosophy and poetry, but the exquisite, other-worldly *Ode to Death* (1919), a special favourite of Holst's, fared less well.

Perhaps partly in reaction to growing fame, Holst turned increasingly inward, and later masterpieces such as the *First Choral Symphony* (1923–4; a second was never completed), the *Choral Fantasia* (1930) and the atmospheric *Hammersmith* for military band (also 1930) were received coolly. But the partly lukewarm, partly hostile response to his unsettling landscape *Egdon Heath* (1927) failed to shake his belief that this, not *The Planets*, was his orchestral masterpiece. In the years following his death in 1934, Holst's reputation went into a sad decline, but 1974, the centenary of his birth, saw the beginning of a change in attitude. Holst is now widely accepted as one of the most profoundly original, searchingly innovative voices in British music.

Profile © Stephen Johnson

Tom Service

Radio 3 presenters offer their personal insights and highlights

Week 6: *The Planets*, Doctor Who – and a symphony that's out of this world

Now, I know that every concert at the Royal Albert Hall and the Bristol Beacon this week is a searing Proms highlight, from Holst's *The Planets* with orchestras joining together from London and Helsinki (25 August) to even wilder journeys through the musical cosmos in the **Doctor Who Prom** (26 August); from **Evelyn Glennie** playing Jennifer Higdon with the **Bournemouth Symphony Orchestra** (Bristol, 25 August) to Rihab Chaieb embodying Carmen at **Glyndebourne**'s annual Prom (29 August). And then there's the **Czech Philharmonic** in residence for two concerts, bringing music of breathtaking emotional range, from Vítězslava Kaprálová's bombastic yet beautiful *Military Sinfonietta* (28 August) to Josef Suk's heart-rending 'Asrael' Symphony (27 August). Ummissable, all of them.

But I'm going to pick one extra-special highlight from among all these riches: Julius Eastman's Second Symphony, which the **BBC Symphony Orchestra** play for the first time in this country (24 August): music whose ambition, scale and sound-world are made for the Royal Albert Hall.

Except not only was this piece not composed for the public jamboree of the Proms, or any other concert season, it was very nearly lost entirely. Composed for his lover – the title of the symphony is 'The Faithful Friend: The Lover Friend's Love for the Beloved' – and discovered in the bottom of a trunk decades after the composer's death in 1990, this is Eastman's only large-scale work for symphony orchestra, and it's music of jaw-dropping uniqueness.

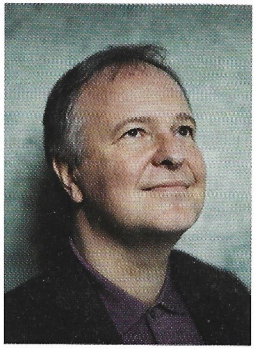
To make its signature sounds of stretched-out keening and epic lament, Eastman calls for an orchestra that includes three tubas, three contrabass clarinets and no fewer than 16 timpani on the RAH stage, making a symphony-scape of overwhelming intensity. Eastman's achievement is at last receiving the attention it deserves. His music is as important a catalyst for Minimalism as are pieces by Steve Reich or Philip Glass, who like Eastman were also part of the New York scene. But Eastman's vision of organically unfolding relationships in sound, the way his music ebbs and flows, is a wholly different philosophy from the musical machines and processes that Glass and Reich were creating in the 1960s and 1970s.

Eastman also straddled the avant-garde as a performer: he was a pianist and a vocalist of staggering expressive power, making an unforgettable recording as the soloist in Peter Maxwell Davies's *Eight Songs for a Mad King*. He said in 1976: 'What I am trying to achieve is to be what I am to the fullest. Black to the fullest, a musician to the fullest, a homosexual to the fullest.' That fullness of life will take over the Royal Albert Hall in the coruscation of grief of his Second Symphony. Don't miss anything this week – but absolutely don't miss this!

Tom Service joined Radio 3 in 2001. He presents 'Saturday Morning' (Saturdays, 9.00am).

➜ Next week: **Linton Stephens**

EVERY PROM IS BROADCAST ON BBC RADIO 3 AND AVAILABLE ON BBC SOUNDS



Sakari Oramo *conductor*

Sakari Oramo studied violin at the Sibelius Academy, Helsinki, and the Utrecht Conservatory. After joining the Finnish Radio Symphony Orchestra as leader, he studied conducting with Jorma Panula at the Sibelius Academy (1989–92) and in 1993 was appointed the FRSO's Associate Principal Conductor. Previously Music Director of the City of Birmingham Symphony Orchestra (1998–2008), Chief Conductor of the FRSO (2003–12), Principal Conductor of West Coast Kokkola Opera (2004–18) and Chief Conductor of the Royal Stockholm Philharmonic Orchestra (2008–21), he has been Chief Conductor of the BBC Symphony Orchestra since 2013.

In recent seasons he has conducted the Berlin Philharmonic, Leipzig Gewandhaus, Cologne Gürzenich, NDR Elbphilharmonie, New York Philharmonic, Vienna Symphony and Boston Symphony orchestras, Dresden Staatskapelle and the Orchestra of the Academy of Santa Cecilia, Rome. This season he makes his debut with the Tokyo Symphony Orchestra, conducts the CBSO, Orchestre Philharmonique de Radio France and the Czech Philharmonic and Royal Stockholm Philharmonic orchestras, and tours Switzerland with the BBC SO, with which he performs a Sibelius symphony cycle.

Sakari Oramo's recordings include Nielsen's First and Third symphonies with the RSPO, which won *BBC Music Magazine*'s Orchestral Award, Langgaard's Second and Sixth symphonies with the Vienna Philharmonic, which won a *Gramophone* Award, and Busoni's Piano Concerto with Kirill Gerstein and the Boston SO, which won an International Classical Music Award.

Anu Komsi *soprano*

Anu Komsi was born in Kokkola, Finland, where she played the flute and violin with the Ostrobothnian Chamber Orchestra. She completed her vocal studies at the Sibelius Academy, Helsinki, and made her opera debut in 1991, in Ligeti's *Aventures and Nouvelles Aventures* at the Helsinki Festival. Her operatic repertoire of 70 roles ranges from the Queen of the Night (*The Magic Flute*), Olympia (*Les contes d'Hoffmann*) and Catherine (Meyerbeer's *L'étoile du nord*) to Eva in Stockhausen's *Donnerstag aus Licht* and the title-roles in *Salome*, *Lulu*, Holliger's *Schneewittchen* and Eötvös's *Lady Sarashina*.

In recent seasons she has performed for prestigious companies including the Opéra National de Paris, La Scala, Milan, and the Lucerne, Salzburg and Savonlinna festivals. She has had many works written for her, including pieces by Kaija Saariaho, Sir George Benjamin, Jukka Tiensuu, Unsuk Chin and Christian Mason. She received the Madetoja Prize from the Finnish Composers' Society in 2020 and the Erik Bergman Prize in 2021. As Co-Founder and Artistic Director of West Coast Kokkola Opera (2004–18), she oversaw the Kokkola Opera Summer Festival, which produced 25 full-scale opera productions and more than 100 concerts and events.

Recent highlights include performances with the Orchestre Philharmonique de Radio France, Boston, Lahti and Tokyo Symphony orchestras and NDR Symphony Hamburg with conductors such as Alan Gilbert, Dalia Stasevska, Andris Nelsons and Santtu Matias-Rouvali among others; and appearances at the Dvořák Prague Festival and Kissinger Sommer festival. Her most recent album, *Sumun Läpi*, features songs by Saariaho.

Benjamin Ealovega (Oramo), Kuvat Maarit (Komsi)

Royal College of Music Symphony Orchestra

The Royal College of Music Symphony Orchestra performs with conductors and musicians of the highest international stature and is frequently invited to appear at prestigious venues across London and beyond. Past and forthcoming conductors include Sakari Oramo, Sir Antonio Pappano, Thomas Zehetmair, Ryan Bancroft, Vasily Petrenko, Jessica Cottis and Rafael Payare. Performances are given after intensive rehearsals and many of its concerts are broadcast live and on demand to an international audience online.

The members of the RCM Symphony Orchestra represent some of the world's most promising young instrumentalists, who have chosen to study at the RCM for its blend of excellent teaching, extensive performance opportunities and close connections with the orchestral profession. In addition to the many professors who are active professional instrumentalists, the RCM participates in side-by-side and other experience schemes with all the major professional orchestras in London.

Founded in 1882, the Royal College of Music moved to its present site on Prince Consort Road, opposite the Royal Albert Hall, in 1894, and has been recognised as the leading conservatoire in the world for Performing Arts in the QS rankings for the past three years. In addition to the vocational training it provides for its 1,000 full-time students, it also engages with a wider and diverse community of children and adults through a dedicated range of creative activities delivered by RCM Sparks' education and participation projects, RCM Junior Department programme and the Creative Careers Centre.

Sibelius Academy Symphony Orchestra

PROMS DEBUT ENSEMBLE

The Sibelius Academy Symphony Orchestra has been the backbone of the education of Finnish orchestral musicians since 1916. It works with the world's leading music universities to prepare students for an international and demanding working life, giving them the opportunity to collaborate with top professionals on international projects and benefit from the guidance of composers, conductors, musicians and agents in educational institutions around the world.

Sakari Oramo, its Professor of Orchestra Education, is responsible for the educational content of the orchestra and in turn it offers the opportunity for young conductors and soloists at the Sibelius Academy to showcase their skills.

Based at the Helsinki Music Centre, the orchestra also performs at venues across Finland and Europe, as well as in Beijing, Russia and Tokyo and Carnegie Hall, New York, and Walt Disney Hall, Los Angeles. It has appeared under leading conductors including Atso Almila, Paavo Berglund, Collin Davis, Mikko Franck, Jussi Jalas, Arvid Jansons, Okko Kamu, Eri Klas, Hannu Lintu, Susanna Mälkki, Eva Ollikainen, Sakari Oramo, Jorma Panula, Esa-Pekka Salonen, Jukka-Pekka Saraste, Leif Segerstam, John Storgårds and Osmo Vänskä.

First Violins
Emmanuel Webb* *leader*
Lotus Amin Tinat* *leader*
Jokubas Svambaris
Sofia Gómez Alberto
Viviane Plekhotkine
Lauri Lodders
Zurabi Gorgiashvili
Marsha Ford
Esther Zaglia
Petar Vladimirov
Serguei González-Pavlova
Natasha Sutanto
Daniela Guillén García
Ruben Goesch
Heini Pitkänen
Lucy Ruuskanen
Rubie Besin
Greta Bommarito

Second Violins
Lily Harwood*
Sanni Kangas*
Ella Griinari
Eliza Nagle
Isabella Todes
Liina Ristolainen
Léna Marie-puig
Mirjam Bartol
Katie Mazur
Sofia Vinkel
Hanna-Mari Tikka
Isabella Azima
Helena Thomas
Iida-Maria Hanhikoski
Theo Elwes
Anya Robins

Violas
Ada Koivukangas*
Aisha Goodman*
Joe Berry
Arttu Nummela
Ingrid Odé
Anthony Ip
Laura Young
Hanna Semper
Tamar Gvazava
Mitzi Marley Clarke
Rosie Rowe
Grettel Eerik
Summer Brooks
Becca Marr

Cellos
Iiris Piri*
Clélia Le Bret*
Emily Henderson
Kaisa Suninen
Oona Koivukangas
Rasmus Andersen
Iza Stefańska
Alli Mankkinen
Swann Leclere
Meg Allen
Clare Juan
Théodore Baujard

Double Basses
Isabel García González*
Eero-Kalle Bergman
Joanna Hilve
Lydie Horsford
Davide Scafarto
Martti Genevet
Ben Fosker
Emily McDougall
Sam Lee
Levi Andreassen

Flutes
Marie Sato*
Issy Haley-Porteous*
Anna Rogers
Cliodhna Scott

Piccolos
Issy Haley-Porteous*
Cliodhna Scott

Oboes
Kara Battley*
Ella York*
Ross Williams
Carlos Yiu Erdocia

Bass Oboe
Ross Williams

Cor Anglais
Carlos Yiu Erdocia

Clarinets
Lucia Porcedda*
Tal Gottdiner*
Emily Crook
Sonja Lankinen

Bass Clarinet
Emily Crook
Sonja Lankinen

Bassoons
Jakob Peäske*
Will Kidner*
Aaro Lehtovaara*
Jamie King

Contrabassoon
Jamie King

Horns
Alex Harris*
Heidi Savikuja*
Lucas Boardman
Ingrid Aukner
Jaewook Sung
Jack Bradley Buxton
Tom Hutchinson
Børge Rekstad

Trumpets
Pedro Dantas*
Euan Scott*
Katie Bannister
Jere-Pekka Laitinen
Mikko Mikkola

Trombones
Meggie Murphy*
Joni Taskinen*
Jose Teixeira
Gabriel Ferreira

Bass Trombone
Jose Teixeira

Euphonium
Pau Hernández Santamaria

Tuba
Nuppu Salmiorant

Timpani
Atte Karhinen*
Julie Scheuren
Murray Sedgwick

Percussion
Donatien Conversat*
Isaac Harari*
Atte Karhinen
Pietari Huhtinen
Murray Sedgwick

Harps
Tannaz Beigi*
Maaria Pulakka*

Celesta
Sadaeja Oh

Organ
Ben Collyer

* Section Principal

The list of players was correct at the time of going to press

Coaches
Gabrielle Lester (violin 1)
Shlomy Dobrinsky (violin 2)
Terry Nettle (viola)
Tim Walden (cello)
Tom Goodman (double bass)
Toby Purser (*tutti* strings)
Marie Lloyd (woodwind)
Amos Miller (brass)
David Hockings, Grahame King (percussion)
Lucy Wakeford (harp)
Elizabeth Burley (celesta)

Royal College of Music Administration

Artistic Director
Stephen Johns

Head of Performance, Programming and Faculties
Flo Ambrose

Head of Junior Programmes
Miranda Francis

Orchestra Manager
Daniella Rossi

Performance Manager, Junior Department
John Mitchell

Concert and Venue Manager
Grace Cattell

Performance and Programming Assistant
Chris Michie

Sibelius Academy Administration

Professor of Orchestra Conducting Studies and Orchestral Education
Sakari Oramo

Head of Production for Orchestral Activities
Nina Lackman

Orchestra Managers
Anna Rombach
Márta Schmidt

Royal College of Music Chamber Choir

This evening's chamber choir comprises singers from the Royal College of Music's senior College and Junior Department. Choral singing has been at the heart of the RCM since its inception, with annual symphonic choral concerts and frequent performance projects.

The RCM Chamber Choir also forms the basis of the RCM Baroque Choir, which performs with the RCM Baroque Orchestra each year. RCM Junior Department also boasts a strong choral tradition: its singers have toured extensively throughout Europe and closer to home, featured in world-premiere performances and with the RCMJD Baroque Ensemble, and have been regular guests at the annual Commonwealth Day Service held at Westminster Abbey.

Director
Nicholas Chalmers

Choir 1

First Sopranos
Mae Amin
Harriet Cobb
Lori Grainger
Rachael Leary
Tia Radix-Callixte
Michelle Teibo

Second Sopranos
Olivia Busslinger
Eva Gowen
Ola Korzeb
Ingrid Leung
Amy Towner

Altos
Naomi Boot
Wenlan He
Imogen Horrocks
Esmée Loughlin-Dickenson
Georgia Ridehalgh

Choir 2

First Sopranos
Chloe Dong
Megan Hill
Annie MacDonald
Claudia Membery
Bea Murray
Isabella Song

Second Sopranos
Amy Chau
Sophia De Reyes Mezbur
Emilia Gahan
Annabella May-Francis
Gabriella Zailer-Fletcher

Altos
Nadiia Chaichenko
Charlotte Forknall
Lia Liang
Emily Price
Antonia Zadrag

The list of singers was correct at the time of going to press

ROYAL COLLEGE OF MUSIC London

Royal College of Music presents Holst's masterpiece *The Planets* in debut performance at BBC Proms and Helsinki Festival

The Royal College of Music (RCM) Symphony Orchestra bring Gustav Holst's dazzling depiction of a journey through space to the BBC Proms on 25 August and Helsinki Festival's closing concert on 1 September, in collaboration with the Sibelius Academy.

Marking the 150th anniversary of Gustav Holst's birth, the joined forces of the Royal College of Music and Sibelius Academy Symphony Orchestras guide audiences through one of his best-loved works, *The Planets*, with the senior College and RCM Junior Department Chamber Choirs in the spectacular surroundings of the Royal Albert Hall on 25 August 2024 and the Helsinki Music Centre on 1 September 2024.

One of the 20th century's best-loved composers, Holst studied composition at the Royal College of Music and in 1919 joined the teaching staff at his alma mater working alongside Adrian Boult who conducted the first private performance of *The Planets*. The manuscripts for the two-piano versions of five of *The Planets'* movements are kept in the RCM Library alongside many other manuscripts by the composer.

Under the baton of Sakari Oramo, a seasoned BBC Proms figure and regular guest conductor at the College, the programme's first half explores the sounds of Finland. The orchestra give the second ever Proms performance of Sibelius's lesser-known tone poem *The Wood Nymph*, preceded by the world premiere of *Laulut Maaseudulta* (*'Songs from the Countryside') by* Finnish-American composer and Royal College of Music alumna Lara Poe.

Laulut Maaseudulta features acclaimed Finnish soprano Anu Komsi and channels haunting Nordic cow-calling traditions. Lara Poe describes how she approached the piece: 'I'd heard Anu Komsi performing 'kulning' (cow-calling) in previous concerts and was always so inspired by her extraordinary voice. When writing *Laulut Maaseudulta* I remembered this experience and began thinking about my grandmother's upbringing on a farm in Espoo, Finland. I've also woven other Finnish folk material into the piece.'

Stephen Johns, Royal College of Music Artistic Director, commented: 'We are delighted to be collaborating for the first time with the Sibelius Academy, and welcoming Sakari Oramo back to the Royal College of Music. This celebration of the music from Finland and the UK is a wonderful opportunity for our musicians to work together, performing in two of the greatest summer music festivals, the BBC Proms and the Helsinki Festival.'

The BBC Proms performance will be televised on BBC Four and broadcast live on BBC Radio 3.

Booking is open for the Helsinki Festival and booking for the BBC Proms opens on 18 May.

For all the latest updates, follow the RCM on social media on X, Facebook, Instagram, Threads and YouTube.

For press enquiries please contact Jacqueline Whitbread: jacqueline.whitbread@rcm.ac.uk

ENDS

About the Royal College of Music

Founded in 1882, the Royal College of Music (RCM) is a world leading music conservatoire with a prestigious history and contemporary outlook. More than 900 undergraduate and postgraduate students come from over 50 countries and are taught in a dynamic environment, leaving the RCM to become the outstanding performers, conductors, and composers of the future. In 2024 the Royal College of Music was ranked the Global No. 1 institution for Performing Arts for the third year running and earned the inaugural top spot for Music in the QS World University Rankings by Subject.

The Royal College of Music has trained some of the most important figures in British and international music including composers and performers such as Gustav Holst, Ralph Vaughan Williams, Benjamin Britten, Michael Tippett, Samuel Coleridge-Taylor, Leopold Stokowski, Sir Hubert Parry, Sir Colin Davis, Sir Neville Marriner, Dame Joan Sutherland, Sir Thomas Allen, Dame Sarah Connolly, Tarik O'Regan, Lord Lloyd Webber, Sir James Galway, Anna Meredith MBE, Louise Alder and Mark-Anthony Turnage.

Regular visitors to the RCM include Sir Thomas Allen, Sir Antonio Pappano, Alina Ibragimova and Lang Lang. Our recent honorary doctorates include Sir Antonio Pappano, Jonas Kaufmann, Dame Kiri Te Kanawa, Sir Roger Norrington, Sir Bryn Terfel, Steve Reich and Maxim Vengerov (Polonsky Visiting Professor of Violin).

About the Sibelius Academy, University of the Arts Helsinki

Sibelius Academy of the University of the Arts Helsinki is one of the largest music academies in Europe. The academy was established in 1882 and bears the name of the Finnish master composer Jean Sibelius. Our mission is to foster and renew musical culture through teaching, research, and arts. We train artists, teachers and other music professionals in an inspiring and internationally diverse environment with state-of-the-art facilities. In 2024, Sibelius Academy placed 12th in the QS World University Rankings in the field of music.

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The Future of Creative Health and the Creative Workforce

Friday, 6th September 2024 10am –
Saturday, 7th September 2024 4:00pm

Royal College of Music
Prince Consort Road, South
Kensington London SW7 2BS

Keynote Speakers

Biographies

Nicola Solomon

Creators' Rights Alliance

Nicola Solomon is the Chair of the Creators Rights Alliance. Until April 2024 she was the Chief Executive of the Society of Authors. Nicola is a solicitor and an expert in all issues relating to creators and authors and has been at the forefront of advocating for their needs, policy and wellbeing. She is also a Deputy District Judge and sits on the board of the International Authors' Forum and the British Copyright Council.

Zoë Armfield

Royal Liverpool Philharmonic

Royal Liverpool Philharmonic's mission is to "Enhance & Transform Lives through Music". Now in her 16th year at the organisation, Zoë leads the music education, talent development, social action and health programmes, reaching over 60,000 people each year. Zoë is passionate about the power of music to improve wellbeing, encourage recovery, and improve life chances, with diversity and inclusion central to all programmes. Zoe works closely with NHS Trusts, schools, higher education institutions, community groups, artists, arts organisations, donors and funders, delivering award-winning, impactful and long-term partnerships, that are redefining the role of an arts organisation within its community.

Workshop Speaker

Biography

Sylvan Baker

Royal Central School of Speech and Drama

Dr Sylvan Baker, FRSA, is a care leaver, neurodivergent researcher and Senior Lecturer, Community Performance Applied Theatre, at Royal Central School of Speech and Drama. He is an Associate Artist of the Arts and Health initiative, Performing Medicine & was Associate Director of the Arts and Social Justice research centre, People's Palace Projects.

He has been working across Arts, Health and related socially engaged interventions over the past 30 years.

His practice research explores innovative methods to evoke co-creation and agency amongst marginalized communities. Sylvan is Co-Founder/Investigator of the award winning, The Verbatim Formula, he uses performance with care-experienced young people to stimulate improvements to their care. As Deputy-Principal Investigator of the Re-star project, he supports Neuro-diverse young people in the creation of resources to combat depression.

Performers

Biographies

Libro Levi Bridgeman

Writer

Libro Levi Bridgeman is based in London. Previously,they have written for BBC Radio 4 and they wrote the sell- out theatre show The Butch Monologues that toured for 10 years. Short stories include For Ezra, (Queer Life, Queer Love 2, Muswell Press) that is currently being made into a stop motion film Grand Dandy directed by The Campbells. They co-run hotpencil press with Serge Nicholson. Publications include Letter To My Little Queer Self. Libro Levi is featured in the documentary Private View, of the making of their portrait by the artist Sadie Lee.
They are currently working on 2 screenplays. Parker Parker has been optioned by Creators Inc. Libro Levi has a Ph.D from UEA and has taught Creative Writing in Imperial College, Birkbeck, Brunel and Queen Mary Universities, LAMDA and Guildhall drama schools and 5 UK prisons.

Tal Walker

Pianist

Young Steinway Artist Tal Walker is a pianist currently pursuing a PhD in piano performance at RCM. Supported by the RCM Doctoral Bursary, his research focuses on the performance practice of early 20th-century French piano Préludes and is supervised by Professor Richard Langham Smith and Dr Christina Guillaumier. Tal won the bronze medal at the Osaka International Music Competition. He has performed as a soloist with orchestras in Poland, Italy, and Belgium and was invited to artist residencies in Italy and Canada. Tal's debut album received acclaim from critics such as ‘International Piano Magazine’ and ‘France Musique’. He performed in notable venues, including Salle Cortot in Paris and Steinway Hall in London. Tal has graduated from conservatoires in the Netherlands and Belgium and attended the École Normale de Musique de Paris, where he specialised in French music. He is the founder and the artistic director of ‘Monsieur Croche’ concert series.

Performers

Biographies

Gita Ralleigh

Writer

Gita Ralleigh is a poet, writer and doctor born to Indian immigrant parents in London. She teaches creative writing to undergraduates at Imperial College and has an MA in Creative Writing and an MSc in Medical Humanities. Her poetry books are A Terrible Thing (Bad Betty Press, 2020) and Siren (Broken Sleep Books, 2022). Her children's novels, The Destiny of Minou Moonshine and The Voyage of Sam Singh are published by Zephyr/Bloomsbury. She is a trustee of literary charity Spread The Word.
You can find her on Twitter as @storyvilled and on Instagram as @gita_ralleigh

Performance Programme

Day 1

Tal Walker

Claude Debussy

– Selected works in Préludes, Book I

Libro Levi Bridgeman

Screening of *Private View* documentary

Day 2

Gita Ralleigh

Selected readings

RCM Student Performers

W. A. Mozart

– Quintet for Piano and Winds

in E flat Major, K452

ROYAL COLLEGE OF MUSIC London

RCM CHAMBER MUSIC: LUNCHTIME CONCERT

Tuesday 24 September, 1.05pm

Performance Studio

JS Bach
(1685–1750)

Violin Partita no 2 in D minor BWV 1004 — 5'
i *Allemande*
ii *Courante*

Sharon Zhou violin

Mozart
(1756–1791)

Piano Sonata K 332 — 14'
i *Allegro*
ii *Adagio*
iii *Allegro Assai*

Grace Dong piano

Liszt
(1811–1886)

À la Chapelle Sixtine S 461 — 13'
i *Lento, after Miserere by Gregorio Allegri*
ii *Andante con pietà, after Ave verum corpus K 618, by Wolfgang Amadeus Mozart*

Neo Hung piano

Schedl
(1957–2000)

Sonate — 10'

Him Chan cello

Upcoming Events

RCM CHAMBER MUSIC: LUNCHTIME CONCERT

Tuesday 1 October, 1.05pm
Performance Studio

Repertoire to include:
James Grant Ragamuffins
Prokofiev Piano Sonata op 28 no 3
Karg-Elert Sonata Appassionata
Debussy Sonata for flute, viola and harp

Tickets: Pay What You Can
Box Office 020 7591 4314 | www.rcm.ac.uk/events

RCM SCHOLARSHIPS

In 1882 an appeal was made to the British public to support the newly founded Royal College of Music. As a result, 50 scholarships were established. Of the 1,500 prospective students who applied, scholarships were awarded to applicants from across musical disciplines and society, including a mill girl, the daughter of a brickmaker, the son of a blacksmith and the son of a farm labourer. Over 140 years on much has changed, but the RCM remains committed to its founding principles – in particular, that no talented student should be denied an RCM education for want of funds. Last year, a total of nearly £4 million was awarded by the RCM to over half of our students. World-class music education is expensive and with the ever-increasing cost of living in London, every gift to the RCM Scholarships Fund truly makes a difference. For further information on how you can help secure the future of music, please contact Stephen Wilkinson, Head of Philanthropy on **0207 591 4743** or at stephen.wilkinson@rcm.ac.uk.

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Programme details correct at time of going to print.

Wednesday 25th September

ROYAL COLLEGE OF MUSIC London

Songs My Mother Taught Me

Venue: Britten Theatre

Pianists: Alice Turner, Paul McKenzie, Yizhe Lin, Mingxian Li

Name	Repertoire	Country	Accompanist
Sophie Lagden	Take me to the world, Stephan Sondheim	US	Paul McKenzie
Nadiia Chaichenko	**Червона Рута** (The Red Rue), Volodymyr Ivasiuk	Ukraine	Alice Turner
Sian Sulke	Queen Mary's Song, Edward Elgar	England	Paul McKenzie
Ola Korzeb	Uwoz Mamo, Karol Szymanowski	Poland	Alice Turner
Edvard Adde	Sidste Reis, Eyvind Alnæs	Norway	n/a
Carys Davies	The Wife of Llew, Dilys Elwyn-Edwards	Wales	Paul McKenzie
Zhen Liu	Yu Jia Ao (Autumn Reflections), Luo Zhongrong	China	Alice Turner
Ustinya Malinina	**Вот до чего я дожила** from *Tsar's Bride*, N.R.Korsakov	Russia	Elizaveta Velikhova
Zheng Jiang	Jinse, Long Wang	China	Alice Turner
Xiaomin Cheng	张玉孃词/王龙曲/邓垚配伴奏'山之高 The Mountain's High, Deng Yao	China	Yizhe Lin
Gigi Casey	The Hours Creep on a Pace from *HMS Pinafore*, Gilbert and Sullivan	England	Paul McKenzie
Yuki Frampton	'The World Feels Dusty' from 12 poems by Emily Dickinson, Aaron Copland	US	Alice Turner
Break 10 mins			
Yihan Wang	Mo Li Hua by Ke Meng	China	Mingxian Li
Katie Gibson	Art is Calling for Me, Victor Herbert	England	Paul McKenzie
Siri Bengtsson Marklund	'I skogen' from Sånger och visor, Wilhelm Stenhammar	Sweden	Alice Turner
Jerome Boxer	Eglamour, Galt MacDermot (duet with Yuki Frampton)	US	Paul McKenzie

Nicole Shim	Returning Flower, Taekyu Lim	South Korea	Alice Turner
Kasia Bryl	Smutka Rzeka, Chopin	Poland	Alice Turner
Adja Thomas-Mbaye	Give me Jesus, Moses Hogan	US	Paul McKenzie
Natalka Pasicznyk	**Із сліз моїх** (Tears of Hope), Denys Sichynsky	Ukraine	Alice Turner
Astrid Monten	TBC	Sweden	Paul McKenzie
Jake Harris	Dafydd y Garreg Wen, Trad.	Wales	Alice Turner
Wenlan He	望月 (Gazing at the Moon)，印青 (Yin Qing)	China	Paul McKenzie
End			

ROYAL

COLLEGE

OF MUSIC

London

RCM WIND ORCHESTRA: ADVENTURE

Thursday 26 September 2024
6pm | Amaryllis Fleming Concert Hall
David Gordon-Shute conductor
RCM Wind Orchestra

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Programme details correct at time of going to print.

RCM WIND ORCHESTRA: ADVENTURE

Thursday 26 September 2024, 6pm | Amaryllis Fleming Concert Hall

David Gordon-Shute conductor
RCM Wind Orchestra

John Williams (arr Philip Sparke) (b 1932)	Hymn to the Fallen	6′
Gwydion Rhys (b 2003)	De profundis (word premiere)	6′
Lucy Armstrong (b 1991)	Life is a Daring Adventure or Nothing	7′
Hindemith (1895–1963)	Symphony in B flat *i Moderately fast, with vigour – Molto agitato* *ii Andantino grazioso* *iii Fugue: Rather broad – Fast, energetic*	19′
Dani Howard (b 1993)	Argentum	7′

The RCM Wind Orchestra has performed regularly in College for a number of years, playing a diverse range of music. Recent performances include works by Imogen Holst and Jennifer Higdon. The orchestra has also released a Naxos recording of the works of John Philip Sousa. Conductors have included Natalia Luis-Bassa, Philippe Bernold, Ryan Bancroft and David Gordon-Shute. Many RCM concerts are also broadcast live and on demand to an international audience online. The RCM has a tradition of high-quality orchestral training, which has helped to launch many distinguished orchestral players. Connection with professional orchestras and ensembles is central to this success. The RCM participates in side-by-side and other experience schemes with, amongst others, the BBC Symphony Orchestra, the London Symphony Orchestra, the Orchestra of English National Opera, the Philharmonia and the Royal Philharmonic Orchestra. This enables students to experience professional conditions before they graduate.

The RCM Wind Orchestra presents a programme of contrasts, but one that brings together defining moments of both personal achievement and recent history. The band is joined by founder of the acclaimed Onyx Brass, David Gordon-Shute.

The concert opens with the powerful *Hymn to the Fallen,* taken from Steven Spielberg's film *Saving Private Ryan*, a compelling account of the pivotal D-Day landings that took place 80 years ago this year. The work features a highly emotional melody which appears during the closing credits of the film, evoking hope and strength alongside a feeling of reverence. A world premiere by RCM composer Gwydion Rhys follows. Gwydion says:

> The musical material of *De profundis* is drawn from two sources: different settings of the *De profundis* from the *Liber Usualis* (a collection of Gregorian chants in the Catholic tradition), as well as some harmony from a climactic passage of Lili Boulanger's.
>
> *De profundis* opens with brass octaves which dissolve into chords following chimes from the tubular bells, before the music takes an anxious turn that culminates in a unison statement for the winds. As this statement recedes, in creeps the faster central section, which puts the spotlight on overlapping rhythms and harmonies. Increasingly agitated interactions between various sections of the ensemble build up to the work's climax, where a series of chords is repeated in different orders. Frantic flourishes break free from these chords, and the work ends with a *fortississimo* stab for the whole ensemble.
>
> *De profundis* was composed between June and July 2024. The work is dedicated to RCM conducting graduate Sam Scheer, as a thank you for conducting the world premiere of my wind ensemble work *Two Homages* at the RCM in October 2023.

The orchestra continues its programme of defining moments with Lucy Armstrong's *Life is a Daring Adventure or Nothing*. The work depicts Lucy's challenging expedition through the Himalayan mountains. She explained her journey as follows:

> I saw the phrase 'Life is a Daring Adventure or Nothing' in Leh, a town in the Indian Himalayas, where it was the name of a shop selling guided mountain treks. I set off on an adventurous trek but quickly developed altitude sickness and collapsed on a remote mountain path. Unfortunately, there was a long ascent up to 5000 metres before the next village. Things were not looking good until a pack of food-carrying donkeys arrived and I was hoisted onto one of them. My donkey skilfully navigated the steep, rocky mountainside and we reached the top long

before the rest of the group. I spent a few hours with the donkeys and the brilliant Himalayan view waiting for the two-legged travellers. Each donkey had a bell and as they grazed, the bells gently tinkled creating a beautiful, calm sound to match the epic landscape. I start this piece with a gentle bell-like texture and the piece then sets off on a daring adventure.

Hindemith's contrapuntal Symphony in B flat, written in 1951 following a commission from Pershing's Own United States Army Band, is a cornerstone of wind band repertoire that propelled writing for the medium. Its three movements use classical and baroque approaches creating unique harmonic ideas. The textures highlight many instruments individually and showcase a vast colour palette with different combinations of these instruments.

The programme ends with RCM alumna Dani Howard's very first piece written for a professional symphony orchestra, described as 'short, fun and reflective'. This sparkling concert overture was commissioned by Royal Philharmonic Society and Classic FM to celebrate the station's 25th anniversary.

David Gordon-Shute

David trained at the Guildhall School of Music and Drama, Cambridge University and the Royal Academy of Music. In 1993, he founded Onyx Brass, dubbed 'easily the classiest brass ensemble in Britain' by *BBC Music Magazine*. After many years freelancing with the major London orchestras, David also enjoyed playing on various film soundtracks including *The Two Towers* and *Zero Dark Thirty*. David has been the tuba teacher at Eton College since 2001 and became Head of Brass in 2009. In 2003, he was appointed principal tuba of the Royal Ballet Sinfonia, the orchestra for Birmingham Royal Ballet. In addition, he has coached the tuba section of the National Youth Orchestra of Great Britain, the brass section of the Herts County Youth Orchestra and given masterclasses all over the world with Onyx Brass including the Juilliard School in New York and the National Conservatory of Portugal in Lisbon. At Eton College, David co-directs the Symphonic Wind Band and in 2017 was appointed as musical director to the Symphonic Winds of Cardiff University. As recently as 2018 and 2019 they were awarded a platinum and gold award respectively at the National Concert Band Festival. In 2018, the Royal Birmingham Conservatoire asked David to conduct the Conservatoire Symphonic Wind Band for the first time. David has returned every year since. In 2023 David became conductor for Ealing Wind Orchestra.

Gwydion Rhys

Welsh musician Gwydion Rhys has been performing and composing music from an early age. He is an RCM scholar in his fourth year, studying composition with Alison Kay. Gwydion has been awarded numerous prizes for composition – most notably, the Composition Medal (under 25 years) at the Urdd National Eisteddfod in 2023, where the adjudicators were 'unanimous that the discovery of this young voice […] is incredibly exciting for the future and for the next generation of Welsh composers'. Gwydion's first commission came in 2020 from the National Library of Wales. In the same year he worked alongside the North Wales Camerata on a virtual recording of his for strings, which he also conducted. A new piano piece commissioned by Rhyl Music Club will be performed at several venues in Wales in early 2025. Recent world premieres include *Two Homages* and *(Journey)* at the RCM, *Five Quartets* at the Bangor Music Festival, and *Graduation Fanfare* at the RCM's graduation ceremonies in July 2024. Gwydion's ultimate aim is to compose and conduct professionally.

Royal College of Music

Founded in 1882, the Royal College of Music moved to its present site on Prince Consort Road, opposite the Royal Albert Hall, in 1894, and has been recognised as the leading conservatoire in the world for Performing Arts in the QS rankings for the last three years. Illustrious alumni include Benjamin Britten, Ralph Vaughan Williams, Samuel Coleridge-Taylor, Gustav Holst, Dame Joan Sutherland, Sir Thomas Allen, Sir Colin Davis, John Wilson, Alina Ibragimova, Gerald Finley and Dame Sarah Connolly. In addition to the vocational training it provides to its 1000 full time students, the College engages dynamically with a wider and diverse community of children and adults through a dedicated range of creative activities delivered by RCM Sparks' education and participation projects, RCM Junior Department programme and the Creative Careers Centre. Graduates from the RCM are to be found performing at the highest levels as soloists, composers and in ensembles around the world.

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Flute
Margot Pommellet
Viviane Ghiglino
Sam Lewis
Lilja Hakonardottir
Alessandra Scalzone (pic)
Brioni Crowe (pic)

Oboe
Patricia Gomes
Rebecca Pughe
Thea Phillips-Kayes

Clarinet
Ricky Ng
Dina-Rosa Biggs
Anna Lepki
Siena Barr
Benjamin Wood
Peteris Kalnins
Ming Ma
Max Ip (E flat)
Nathan Quilter (alto)
Lauren McMaw (bass)

Bassoon
Nanna Johansen
Janice Chui
Liam Slabbert (contra)

Saxophones
Paco Lee (alto/soprano)
Rosemary Ball (alto)
Kezia Lovick-Jones (tenor)
Emilija Auskalnyte (bari)

Horn
Lucas Boardman
Amelia Lawson
Alana Knowles
Elias Giulivi
Maggie Walker

Trumpet
Callum Robb (cornet)
Eoin O'Gorman (cornet)
Junchen Huang
Jake Humphrey (cornet)
Isaac Holt
Olivia Wild (cornet)

Trombone
Edward Simons
Edward Hyde
Nadav Klahr
Jose Teixeira (bass)

Euphonium
Max Pritchard

Tuba
Sunny Anderson
Mitchell Brady

Timpani
Tingjun Zhu

Percussion
Stan Talman
Milligan Coles Power
Charlie Payne

Harp
Caterina Nevi

Cello
Baiyu Tong

Double Bass
Mafalda Ribeiro

Personnel correct at the time of going to print.

Italics denote section principals.

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If you enjoyed this performance, please consider supporting us! By joining as a Friend, supporting our scholarships and artistic programmes, or remembering the RCM in your Will, you will help us secure the future of music for generations to come. All gifts make a difference, no matter the size. For more information about how you can support our global top-performing arts institution or request a legacy brochure, please get in touch with us at dae@rcm.ac.uk or 020 7591 4799. Thank you.

www.rcm.ac.uk/support

RCM BRASS ENSEMBLE
Thursday 10 October 2024, 7.30pm | Amaryllis Fleming Concert Hall

Matthias Höfs director
RCM Brass Ensemble

Programme to include:
Handel (arr Matthias Höfs) Fireworks Music: Overture
JS Bach (arr Matthias Höfs) Brandenburg Concerto no 3 in G major BWV 1048
Dvořák (arr Matthias Höfs) Serenade for Wind Instruments op 44
Legrand (arr PJ Lawrence) How do you keep the Music Playing
Waller (arr Matthias Höfs) I'm Gonna Sit Right Down and Write Myself a Letter

Virtuoso trumpeter and Royal College of Music Visiting Professor Matthias Höfs directs the RCM Brass Ensemble in an eclectic programme of works. Traversing through time and place, the concert explores how brass instruments, techniques and styles have evolved over the course of music history.

Tickets: £5
RCM Box Office 020 7591 4314 | www.rcm.ac.uk/events

ROYAL COLLEGE OF MUSIC London

RCM AT ST. MARY ABBOTS

Friday 27 September, 1.05pm

Welcome to this performance at Saint Mary Abbots Church. Please turn off your mobile phone to avoid any disturbance to the performers. Photographs may only be taken during applause following a performance, unless otherwise notified. Private filming, sound recording and commercial photography are not permitted without prior written permission.

Kancheli (1935–2019)	Mit einem Lächeln für Slawa	4'
Jack Wong piano **Him Chan** cello		
Bizet (1838–1875)	'Près des remparts de Séville' from 'Carmen'	3'
Nadiia Chaichenko soprano **Paul Mnatsakanov** piano		
Zhao Zhang (b 1964)	Pi Huang	7'
Lin Deng piano		
Rachmaninoff (1873–1943)	Symphony no 2 op 27 (arr. for 4 hands) *iii* *Adagio*	12'
Nico Varela piano **Him Chan** piano		
Mozart (1756–1791)	Piano Sonata no 12 in F major K 332 *i* *Allegro* *ii* *Adagio* *iii* *Allegro assai*	15'
Mingzhe Chen piano		

Upcoming Events

RCM CHAMBER MUSIC: LUNCHTIME CONCERT

Tuesday 1 October, 1.05pm
Performance Studio

Repertoire to include:
James Grant Ragamuffins
Prokofiev Piano Sonata op 28 no 3
Karg-Elert Sonata Appassionata
Debussy Sonata for Flute Harp and Viola

Tickets: Pay What You Can
Box Office 020 7591 4314 | www.rcm.ac.uk/events

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ROYAL
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OF MUSIC
London

Junior Department Performers Platform

Hilary Sturt *specialist tutor*

Saturday 28 September 2024, 3pm
Performance Hall

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3.00

3.15

3.30 Eliza de Silva *violin* (pupil of Lutsia Ibragimova)
JS Bach Partita in D minor BWV 1004
i Allemande ii Courante 10'

3.40

3.45

4.00

4.15

4.30

4.45 Jerry Liu *piano* (pupil of Jianing Kong)
Chopin Scherzo no 1 in B minor op 20 9'

5.00

Royal College of Music Junior Department,
Prince Consort Road, London SW7 2BS
+44 (0) 20 7591 4334 | jd@rcm.ac.uk | www.rcm.ac.uk/junior

Miranda Francis *Head of Junior Programmes*
Gill Redfern *Operations Manager*
Anna Waszak *Administrative Coordinator*
John Mitchell *Performance Manager*

ROYAL COLLEGE OF MUSIC London

RCM CHAMBER MUSIC: LUNCHTIME CONCERT

Tuesday 1 October, 1.05pm

Performance Studio

JS Bach (1685–1750)
Sonata no 3 in C major BWV 1005 — 4'
iii *Largo*

Betania Johnny violin

Debussy (1862–1918)
Études, L 136 — 6'
x *Pour les sonorités opposés*

Knox Oakey Jr. piano

James Grant (b 1964)
Ragamuffins — 5'

Twin Reeds
Christian Hoddinott clarinet
Paynor Tsate saxophone

Prokofiev (1891–1953)
Piano Sonata in A minor op 28 no 3 — 8'

Kailing Zhang piano

Karg-Elert (1877–1933)
Sonata Appassionata — 5'

Alessandra Scalzone flute

Debussy (1862–1918)
Sonata for Flute, Viola and Harp — 18'
i *Pastorale*
ii *Lento*
iii *Final*

Sakura Trio
Leah Hallinon flute
Xinyue Kang viola
Dian Yi harp

Upcoming Events

RCM CHAMBER MUSIC: RUSH HOUR

Wednesday 2 October, 6pm
Performance Hall

Repertoire to include:
JS Bach Sonata no 1 in G minor
JS Bach Cello Suite no 3 in C major BWV 1009
Haydn Sonata in E minor Hob XVI:34
Ysaÿe Sonata for Solo Violin in D minor 'Ballade' op 27 no 3
Debussy String Quartet in G minor

Tickets: Pay What You Can
Box Office 020 7591 4314 | www.rcm.ac.uk/events

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ROYAL COLLEGE OF MUSIC London

RCM CHAMBER MUSIC: RUSH HOUR

Wednesday 2 October, 6pm

Performance Hall

JS Bach (1685–1750)
Sonata no 1 in G minor — 10'
i *Adagio*
ii *Fuga*

Natasha Sutanto violin

Haydn (1732–1809)
Sonata in E minor, Hob XVI:34 — 10'
i *Presto*
ii *Adagio*
iii *Molto Vivace*

Xuanxin Chen piano

JS Bach (1685–1750)
Cello Suite no 3 in C major, BWV 1009 — 4'
i *Prelude*

Vivian Tupker cello

Ysaÿe (1858–1931)
Sonata for Solo Violin in D minor 'Ballade' op 27 no 3 — 4'
i *Lento molto sostenuto*

Ankit Tripathi violin

Debussy (1862–1918)
String Quartet in G minor — 25'
i *Animé et très décidé*
ii *Assez vif et bien rythmé*
iii *Andantino, doucement expressif*
iv *Très modéré – En animant peu à peu – Très mouvementé et avec passion*

Seion Quartet
Joe MacDonald violin
Sally Aiko Dando violin
Joe Berry viola
Carys Underwood cello

Upcoming Events

RCM CHAMBER MUSIC: LUNCHTIME CONCERT

Tuesday 8 October, 1.05pm
Performance Studio

Repertoire to include:
Debussy Préludes, Book I
Brahms Rhapsody op 79 no 1 in B minor
Debussy Images Book 2
Li Ying Hai Xiao and Drum at Sunset

Tickets: Pay What You Can
Box Office 020 7591 4314 | www.rcm.ac.uk/events

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Programme details correct at time of going to print.

ROYAL
COLLEGE
OF MUSIC
London

RCM JAZZ ORCHESTRA

Thursday 3 October 2024, 7.30pm | Britten Theatre
Paul Booth director
RCM Jazz Orchestra

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RCM JAZZ ORCHESTRA
Thursday 3 October 2024, 7.30pm | Britten Theatre

Supported by The Victor Ford Swale Jazz Fund

Paul Booth director
RCM Jazz Orchestra

Paul Booth	Bojo
Trevor Mires	The Reason
Davide Mantovani	Choice is Yours
Brian Wilson/Tony Asher (arr Paul Booth)	I Just Wasn't Made For These Times
Brian Wilson/Tony Asher (arr Paul Booth)	You Still Believe In Me
Paul Booth	Pipe Dream
INTERVAL	
Paul Booth	Iemanja
Chick Corea (arr Paul Booth) (1941–2021)	Night Streets
Herbie Hancock (arr Tom Walsh) (b 1940)	Textures
Paul Booth	Chorinho Triangular
Brian Wilson/Tony Asher (arr Paul Booth)	God Only Knows
Morrison (arr Kevin Robinson) (1943–1971)	Light My Fire

FOYLE FOUNDATION

We are enormously grateful to the Foyle Foundation for their support of the Britten Theatre seating refurbishment.

The RCM Jazz Orchestra holds regular performances both at the College and at prominent external venues, including the renowned Ronnie Scott's Jazz Club and Vortex Jazz Club. Tonight, Paul Booth, the founder of the contemporary orchestra Bansangu, will make his debut with the RCM Jazz Orchestra. The ensemble will showcase Booth's unique arrangements of songs from the iconic Beach Boys album, *Pet Sounds*.

Paul Booth

Paul started playing music with his father in the clubs and bars of Southern Spain. He won a place at the Royal Academy of Music in 1993 at the age of 16, becoming its youngest student on a degree course. That year Paul also won the Best Modern Jazz Player category at the televised Young Jazz Player of the Year.

Paul combined his studies with gigs in London and across the UK including a long association with Colombian percussionist Roberto Pla and a partnership with pianist Alex Wilson. During this time, Paul won the prestigious Clifford Brown/Stan Getz Fellowship in Miami USA, and spent a six-month exchange in Perth at the Western Australia Academy of Performing Arts. Following his graduation, he joined the European Glenn Miller Orchestra, before becoming saxophone chair for the worldwide smash hit show, *Riverdance*. In 2005 Paul toured the US and Japan with Basia and Matt Bianco, and soon after began working with Steve Winwood.
In 2004 Paul released his first solo album *It's Happening*, which was followed by the albums *No Looking Back* (2007), *Pathways* (2009), *Trilateral* (2011) and *Patchwork Project* (2015).

Paul's ability to blend into any musical surrounding coupled with his talents as a multi-instrumentalist has led to him being regularly chosen to perform with many well-known artists. Paul has toured, performed and recorded around the world with The Eagles, Eric Clapton, Steely Dan, Carlos Santana, Van Morrison, The Allman Brothers Band, Bonnie Raitt, Chaka Khan, Kylie Minogue, Jamiroquai, Gregory Porter, Barry Manilow, Warren Haynes, Marti Pellow, Derek Trucks, Eddie Henderson, Geoffrey Keezer, Clarence Penn and Ingrid Jensen. He has worked with Incognito, Brand New Heavies, BBC Big Band, Michael Janisch Quintet and the Ryan Quigley Quintet.
Paul currently performs his own music with a number of different groups including the singer Jacqui Dankworth, guitarist Giorgio Serci, percussionist Satin Singh and the world music big band Bansangu orchestra, for whom Paul is co-founder and musical director.

Royal College of Music

Founded in 1882, the Royal College of Music moved to its present site on Prince Consort Road, opposite the Royal Albert Hall, in 1894, and has been recognised as the leading conservatoire in the world for Performing Arts in the QS rankings for the last three years. Illustrious alumni include Benjamin Britten, Ralph Vaughan Williams, Samuel Coleridge-Taylor, Gustav Holst, Dame Joan Sutherland, Sir Thomas Allen, Sir Colin Davis, John Wilson, Alina Ibragimova, Gerald Finley and Dame Sarah Connolly. In addition to the vocational training it provides to its 1000 full time students, the College engages dynamically with a wider and diverse community of children and adults through a dedicated range of creative activities delivered by RCM Sparks' education and participation projects, RCM Junior Department programme and the Creative Careers Centre. Graduates from the RCM are to be found performing at the highest levels as soloists, composers and in ensembles around the world.

You can follow the RCM on **X** and **Instagram @RCMLondon**, find us on **Facebook/ royalcollegeofmusic** and subscribe to our **YouTube** channel **@RCMLondon**.

Saxophone
Paynor Tsate (alto)
Megan Glover (alto)
Lydia Cochrane (tenor)
Maya Mitra (tenor)
Lucia Breslin (bari)

Trumpet
Treve Benney
Archie Musselwhite
Alex Gray
Josie Sleigh
Nina Noble

Trombones
Milly Deering
Pau Hernandez Santamaria
Joseph Bournes
Kieran Smith (bass)

Drum Kit/Percussion
Guy Courtie
Lewis Isaacs
Clara Smith

Piano
Josh Mitchell-Rayner

Guitar
Jerome Ness

Bass
Deniz Dortok

Vocalist
Josephine Shaw

Italics denote section principals.

The RCM would like to thank the following orchestral coaches:

Trevor Mires (trombone)
Davide Mantovani (rhythm)
Paul Booth (saxophone)
Tom Walsh (trumpet)

RCM BRASS ENSEMBLE: THROUGH THE AGES
Thursday 10 October 2024, 7.30pm | Amaryllis Fleming Concert Hall

Matthias Höfs director
RCM Brass Ensemble

Programme to include:
Handel (arr Matthias Höfs) Fireworks Music: Overture
Baston Concerto no 6 in D major
JS Bach (arr Matthias Höfs) Brandenburg Concerto no 3 in G major BWV 1048
Dvořák (arr Matthias Höfs) Serenade for Wind Instruments op 44
Legrand (arr PJ Lawrence) How do you keep the Music Playing
Waller (arr Matthias Höfs) I'm Gonna Sit Right Down and Write Myself a Letter

Virtuoso trumpeter and Royal College of Music Visiting Professor Matthias Höfs directs the RCM Brass Ensemble in an eclectic programme of works. Traversing through time and place, the concert explores how brass instruments, techniques and styles have evolved over the course of music history.

Tickets: £5
RCM Box Office 020 7591 4314 | www.rcm.ac.uk/events

ROYAL COLLEGE OF MUSIC London

MUSIC IN THE MUSEUM

Friday 4 October, 12.30pm

Museum Gallery

JS Bach (1685–1750)	Cello Suite no 6 in D minor BWV 1012 *v* *Gavotte I* *vi* *Gavotte II* *vii* *Gigue*	8'
Popper (1843–1913)	Hohn Schule des Violoncello-Spiels, op 73 *Etude no 40 (Studies in Harmonics)*	2'
Aaron Minsky	Ten American Cello Etudes *iii* *Etude no 3 'Broadway'*	2'
Ibert (1890–1962)	Étude-caprice pour un tombeau du Chopin	11'
Zimmermann (1918–1970)	Vier kurze Etuden	4'
Cage (1912–1992)	Etude Boreales *iv* *Etude no 4*	5'
Jorg Widmann (b 1973)	Etude digitale	8'

Him Chan cello

Starting with movements from Bach's cello suites, which had been ignored before revival by Pablo Casals due to their étude-like nature, this programme is followed by cello etudes by David Popper and Aaron Minsky, some of the 'core' cello etude repertoires, through to Ibert's Étude-caprice bridges and cello etudes by three different contemporary composers, ending with the unconventional, theatrical Etude digitale by Jörg Widmann. This programme explores cello etudes, a rare genre to be played in concert, in their many varied styles. **Him Chan**

RCM CHAMBER MUSIC: LUNCHTIME CONCERT
Tuesday 8 October, 1.05pm
Performance Studio

Repertoire to include:
Debussy Préludes, Book I
Brahms Rhapsody op 79 no 1 in B minor
Debussy Images Book 2
Li Ying Hai Xiao and Drum at Sunset

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Programme details correct at time of going to print.

ROYAL COLLEGE OF MUSIC London

RCM AT ST. MARY ABBOTS

Friday 4 October, 1.05pm

Welcome to this performance at Saint Mary Abbots Church. Please turn off your mobile phone to avoid any disturbance to the performers. Photographs may only be taken during applause following a performance, unless otherwise notified. Private filming, sound recording and commercial photography are not permitted without prior written permission.

Prokofiev (1891–1953)	Piano sonata op 28 no 3	8'
Kailing Zhang piano		
	A selection of spoken word with piano improvisation	20'
MacCaig	*Frogs*	
d'Ambruis	*Le doux silence*	
Trad.	*The Wanderer*	
Finzi	*Only the Wanderer*	
MacCaig	*My Last Word on Frogs*	
Trad.	*Red is the Rose*	
Betjeman	*St Cadoc*	
Skene	*Parting Glass*	
Chantefable **Mariana Rodrigues** voice **Andrew Cowie** piano		
Debussy (1862–1918)	L'isle joyeuse	6'
Elizabeth Geng piano		
Beethoven (1770–1827)	Violin sonata in G major op 30 no 3 *i* *Allegro assai* *ii* *Tempo di minuetto* *iii* *Allegro vivace*	17'
Kassia Ren violin **Markus Sadler** piano		

Upcoming Events

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ROYAL
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London

Junior Department Performers Platform

Hilary Sturt *specialist tutor*
Svitlana Kosenko *piano*

Saturday 28 September 2024, 3pm
Performance Hall

Welcome to the Royal College of Music. For the benefit of musicians and audience members, please turn off your mobile phone. Photography, private filming and sound recording are not permitted without prior written permission from the College and the agreement of all performers. *For further details, please see RCM Public Recording Policy at* www.rcm.ac.uk. Latecomers will not be allowed into the auditorium until a suitable break in the programme. In the interests of safety, sitting or standing on the steps, gangways or floors is strictly prohibited. Thank you for your co-operation.

3.00 Izzy Ward *viola* (pupil of Gibbs)
JS Bach Cello Suite no5 in C Minor BWV1011 *i Prelude* 5.5'
Bridge Allegro Appassionato 2.5'

3.15 Alma Silvera *cello* (pupil of Joely Koos)
Popper Hungarian Rhapsody op68 9'

3.30

3.40

3.45 Niara Fell *horn* (pupil of Susan Dent)
Beethoven Horn Sonata in F Major op17 *i Allegro moderato* 6'

4.00

4.15

4.30

4.45 Nina Linn *saxophone* (pupil of Sarah Markham)
Glazunov Concerto in Eb major op109 10'

5.00

Royal College of Music Junior Department,
Prince Consort Road, London SW7 2BS
+44 (0) 20 7591 4334 | jd@rcm.ac.uk | www.rcm.ac.uk/junior

Miranda Francis *Head of Junior Programmes*
Gill Redfern *Operations Manager*
Anna Waszak *Administrative Coordinator*
John Mitchell *Performance Manager*

ROYAL
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London

EUROPEAN HORIZONS

Monday 7 October, 1.05pm

Austrian Cultural Forum

Aida Piano Trio

EUROPEAN HORIZONS

Monday 7 October, 1.05pm, Austian Cultural Forum

Beethoven (1770–1827)	Piano Trio in G major op 1 no 2 *i* *Adagio – Allegro vivace*	10'
Dvořák (1841–1904)	Piano Trio no 4 in E minor, op 90, B 166 'Dumky' *i* *Lento maestoso — Allegro quasi doppio movimento* *ii* *Poco adagio — Vivace non troppo — Vivace*	12'
Haydn (1732–1809)	Piano Trio in F sharp minor, Hob XV:26 *i* *Allegro*	12'
Shostakovich (1906–1975)	Piano Trio no 1 in C minor op 8	10'

Aida Piano Trio
Esther Zaglia violin
Clelia Le Bret cello
Sofia Medina piano

Aida Piano Trio

The Aida Piano Trio is an emerging group known for its dynamic performances and commitment to chamber music. Formed in 2022 by violinist Esther Zaglia (Italy), cellist Clélia Le Bret (France) and pianist Sofía Medina (Spain), the Trio is comprised of talented musicians from the Royal College of Music in London and has already made a strong impression on the international chamber music scene through its engaging interpretations and technical finesse.

The ensemble has studied with some of the most respected figures in classical music such as Danny Driver, Dina Parakina and Alexander Chaushian. The players have also attended masterclasses with Trio Debussy, the Barbican Trio, Marc Danel and Denis Brott amongst others. The Aida Piano Trio performs actively in different venues across Europe and has been invited to numerous chamber music festivals in Italy, France, Spain and the UK, including Accademia Di Musica di Pinerolo in Bardonecchia, Piano Trio Day in Watford and Festival Música de Cámara in Madrid.

With a strong dedication and plenty of performance experience, the Aida Piano Trio is quickly gaining a reputation for talent and teamwork. The Trio is excited to share the beauty of chamber music with audiences in upcoming performances, with a particular focus on expanding their presence internationally, bringing their unique sound to music lovers around the world.

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UPCOMING EVENTS

RCM CHAMBER MUSIC: LUNCHTIME CONCERT
Tuesday 8 October, 1.05pm
Performance Studio

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Brahms Rhapsody op 79 no 1 in B minor
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ROYAL COLLEGE OF MUSIC London

RCM CHAMBER MUSIC: LUNCHTIME CONCERT

Tuesday 8 October, 1.05pm

Performance Studio

Debussy (1862–1918)	Préludes, Book I *ii* *Voiles* *iii* *Le vent dans la plaine* *vi* *La fille aux cheveux de lin*	10'

Knox Oakey Jr. piano

Brahms (1833–1897)	Rhapsody in B minor op 79 no 1	10'

Mingzhe Chen piano

Debussy	Suite Bergamasque *i* *Prelude* *ii* *Minuet* *iii* *Clair de Lune* *iv* *Passapied*	17'

Siyu Chen piano

Li Ying Hai	Xiao and Drum at Sunset	7'

Lin Deng piano

Upcoming Events

RCM CHAMBER MUSIC: RUSH HOUR

Wednesday 9 October, 6pm
Carne Room

Repertoire to include:
Beethoven Sonata no18 in E flat major op 31 no 3
Poulenc Métamorphoses
Fauré Après un Rêve
Haydn String Quartet in D major Op 33 no 6

Tickets: Pay What You Can
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ROYAL COLLEGE OF MUSIC London

RCM CHAMBER MUSIC: RUSH HOUR

Wednesday 9 October, 6pm

Carne Room

Beethoven
(1770–1827)

Sonata no18 in E flat major op 31 no 3 — 18'
i *Allegro*
ii *Scherzo*
iii *Minuetto*
iv *Presto con fuoco*

Anson Lam piano

Mendelssohn
(1809–1847)

String Quartet no 2 in A minor op 13 — 8'
i *Adagio – Allegro Vivace*

Chromium Quartet
Gabriele Brasaite violin
Ray Sun violin
Zephyr Wills viola
Fabiola Sebastián Guijarro cello

Poulenc
(1899–1963)

Métamorphoses — 2'
ii *C'est ainsi que tue es*

Fauré
(1845–1924)

Après un Rêve — 2'

Nadiia Chaichenko soprano
Paul Mnatsakanov piano

Haydn
(1732–1809)

String Quartet in D major Op 33 no 6 — 15'
i *Vivace Assai*
ii *Andante*
iii *Scherzo - Allegretto*
iv *Finale: Allegretto*

Sonora Quartet
Maria Noskova violin
Emily St Clair violin
Maya de Souza viola
Alexander Boyd-Bench cello

Upcoming Events

ELECTRIC DREAMS

Wednesday 16 October, 6pm
Performance Hall

Repertoire to include:
Jonathan Harvey Ricercare una Melodia
Linda Buckley Exploding Stars
Matthew Grouse I Scream at the Wind (I Hear No Answer)
Michael Gordon Industry

Tickets: £5
Box Office 020 7591 4314 | www.rcm.ac.uk/events

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ROYAL
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RCM BRASS ENSEMBLE

Thursday 10 October 2024, 7.30pm
Amaryllis Fleming Concert Hall
Matthias Höfs director and trumpet
RCM Brass Ensemble

RCM BRASS ENSEMBLE
Thursday 10 October 2024, 7.30pm | Amaryllis Fleming Concert Hall

Matthias Höfs director and trumpet | RCM Brass Ensemble

Handel (arr Matthias Höfs) (1685–1759)	Fireworks Music: Overture
Baston (arr Matthias Höfs) (1708–1739)	Concerto no 6 in D major *i Allegro* *ii Adagio* *iii Presto*
JS Bach (arr Crespo) (1685–1750)	Ich ruf zu dir, Herr Jesu Christ BWV 639
JS Bach (arr Matthias Höfs)	Brandenburg Concerto no 3 in G major BWV 1048 *i Allegro*

INTERVAL

Dvořák (arr Matthias Höfs) (1841–1904)	Serenade for Wind Instruments op 44 *iv Finale*
Crespo (1941–2020)	Romanza
Narro (1873–1948)	Spanischer Zigeunertanz
Legrand (arr PJ Lawrence) (1932– 2019)	How Do You Keep the Music Playing
Fats Waller (arr Matthias Höfs) (1904 –1943)	I'm Gonna Sit Right Down and Write Myself a Letter

The RCM Brass Ensemble performs a diverse range of repertoire each term, from popular classics to new works, including arrangements and commissions. The group consists of musicians from all years at the College. This evening, virtuoso trumpeter and RCM Visiting Professor Matthias Höfs directs and performs with the RCM Brass Ensemble.

Matthias Höfs

At the age of six, Matthias Höfs declared the trumpet 'his instrument, because it shines so nicely'. He received his musical education from Professor Peter Kallensee at Hamburg University of Music and Theatre, and Professor Konradin Groth at the Karajan Academy of the Berlin Philharmonic Orchestra. At the age of 18, he was engaged as a solo trumpeter at the Philharmonic State Orchestra in Hamburg where he enjoyed the world of opera for 16 years. At the same time Matthias became a member of German Brass, with whom he continues to achieve world-wide success. Since their first joint concert in 1985, Matthias has written many arrangements for the ensemble.

Matthias has always shown a pioneering spirit, and has consistently widened the horizon of his instrument through close cooperation with composers who feel inspired by his virtuosity and joy of experimentation. He is a 'trumpet ambassador' in his home state of Schleswig-Holstein in northern Germany, and works with the instrument makers Max and Heinrich Thein.

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Horn
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Jacob Moorhouse
Oliver Pitman
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Trumpet
Addie Channon
Matthias Höfs
Nina Noble
Eoin O'Gorman
Becky Strentz
Stone Tung

Trombone
Robyn Anderson
Jonathan Lovatt (bass)
Max Pritchard
Jonathan Stevens

Tuba
Nathan Mansell
Thomas Stone

Kit
Tim Dobinson

Personnel correct at the time of going to print.

The RCM would like to thank the following ensemble coach:

Richard Ward

RCM WIND ENSEMBLE: FANTASIA
Friday 18 October 2024 7.30pm | Amaryllis Fleming Concert Hall

Marie Lloyd director | **RCM Wind Ensemble**

Horovitz Fantasia on a Theme of Couperin
Huw Watkins Four studies for wind ensemble
Kenneth Hesketh The Doctrine of Affections
I Holst Suite
Maconchy Tribute
Michael Li Entity Cramming II: Impaled Sonicity (world premiere)
Coleridge-Taylor Nonet op 2

The RCM Wind Ensemble presents an evening of music with compositions by RCM alumni, staff and students.

Tickets: £5 Box Office 020 7591 4314 | www.rcm.ac.uk/events

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ROYAL COLLEGE OF MUSIC London

RCM AT ST. MARY ABBOTS

Friday 11 October, 1.05pm

Welcome to this performance at Saint Mary Abbots Church. Please turn off your mobile phone to avoid any disturbance to the performers. Photographs may only be taken during applause following a performance, unless otherwise notified. Private filming, sound recording and commercial photography are not permitted without prior written permission.

R Clarke (1886–1979)	Prelude, Allegro and Pastorale *i* *Prelude* *ii* *Allegro* *iii* *Pastorale*	14'
Florence Cope viola **Lauren McMaw** clarinet		
JS Bach (1685–1750)	Sonata no 1 for Solo Violin in G minor BWV 1001 *i* *Adagio* *ii* *Fuga (Allegro)*	10'
Natasha Sutanto violin		
Janáček (1854–1928)	Piano Sonata 1.X.1905 *Foreboding – con moto* *Death – adagio*	13'
David Mikic piano		
Beethoven (1770–1827)	Violin Sonata no 1 in D major op 12 *i* *Allegro con brio*	9'
Emma Demetriades violin **Jeffrey Au** piano		

Upcoming Events

ELECTRONICS CONCERT
Wednesday 16 October, 6pm
Performance Hall

Repertoire to include:
Jonathan Harvey Ricercare una Melodia
Linda Buckley Exploding Stars
Matthew Grouse I Scream at the Wind (I Hear No Answer)
Michael Gordon Industry

Tickets: £5
Box Office 020 7591 4314 | www.rcm.ac.uk/events

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ROYAL COLLEGE OF MUSIC London

RCM BRASS ENSEMBLE AT REGENT HALL
Friday 11 October 2024, 1pm | Regent Hall, 275 Oxford St, W1C 2DJ

Matthias Höfs director and trumpet
RCM Brass Ensemble

Programme to include:

Handel (arr Matthias Höfs) (1685–1759)	Fireworks Music: Overture
Baston (arr Matthias Höfs) (1708–1739)	Concerto no 6 in D major *i Allegro* *ii Adagio* *iii Presto*
JS Bach (arr Crespo) (1685–1750)	Ich ruf zu dir, Herr Jesu Christ BWV 639
JS Bach (arr Matthias Höfs) (1685–1750)	Brandenburg Concerto no 3 in G major BWV 1048 *i Allegro*
Dvořák (arr Matthias Höfs) (1841–1904)	Serenade for Wind Instruments op 44 *iv Finale*
Crespo (1941–2020)	Romanza
Narro (1873–1948)	Spanischer Zigeunertanz
Legrand (arr PJ Lawrence) (1932– 2019)	How Do You Keep the Music Playing
Fats Waller (arr Matthias Höfs) (1904 –1943)	I'm Gonna Sit Right Down and Write Myself a Letter

The RCM Brass Ensemble performs a diverse range of repertoire each term, from popular classics to new works, including arrangements and commissions. The group consists of musicians from all years at the College. This evening, virtuoso trumpeter and RCM Visiting Professor Matthias Höfs directs and performs with the RCM Brass Ensemble.

Matthias Höfs

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Richard Ward

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Junior Department Performers Platform

Hilary Sturt *specialist tutor*
Svitlana Kosenko *piano*

Saturday 12 October 2024, 3pm
Performance Hall

Welcome to the Royal College of Music. For the benefit of musicians and audience members, please turn off your mobile phone. Photography, private filming and sound recording are not permitted without prior written permission from the College and the agreement of all performers. *For further details, please see RCM Public Recording Policy at* www.rcm.ac.uk. Latecomers will not be allowed into the auditorium until a suitable break in the programme. In the interests of safety, sitting or standing on the steps, gangways or floors is strictly prohibited. Thank you for your co-operation.

3.00 **Harry Rughoo** *viola* (pupil of Sarah-Jane Bradley)
Bruch Kol Nidrei op47 11'

3.15

3.30 **Deedeh Rouhani** *piano* (pupil of Norma Fisher)
JS Bach Prelude and Fugue in D minor BWV851 4.5'

3.45 **Ellie Ezechukwu** *piano* (pupil of Claudia Schurr)
Debussy Children's Corner *i Doctor Gradus ad Parnassum* 2.5'

4.00

4.15 Mattheus Cartolari Zaccarias *guitar* (pupil of Laura Snowden)
JS Bach Lute Suite BWV 996 *ii Allemande* 4'

4.30 Sophie Byrne *clarinet* (pupil of Anton Clarke-Butler)
Burgmuller Duo for Clarinet and Piano op15 10'

4.45

5.00

Royal College of Music Junior Department,
Prince Consort Road, London SW7 2BS
+44 (0) 20 7591 4334 | jd@rcm.ac.uk | www.rcm.ac.uk/junior

Miranda Francis *Head of Junior Programmes*
Gill Redfern *Operations Manager*
Anna Waszak *Administrative Coordinator*
John Mitchell *Performance Manager*

ROYAL COLLEGE OF MUSIC London

EUROPEAN HORIZONS

RCM at the Austrian Cultural Forum

Monday 14 October, 1.05pm

Welcome to this performance at the Austrian Cultural Forum. Please turn off your mobile phone to avoid any disturbance to the performers. Photographs may only be taken during applause following a performance, unless otherwise notified. Private filming, sound recording and commercial photography are not permitted without prior written permission.

Mozart (1756–1791)	Piano Sonata no 12 in F major K332	15'
	i *Allegro*	
	ii *Adagio*	
	iii *Allegro assai*	

Anastasia Barabanova piano

Debussy (1862–1918)	Images Book 2	15'
	i *Cloches à travers les feuilles*	
	ii *Et la lune descend sur le temple qui fut*	
	iii *Poissons d'or*	

Mariam Loladze-Meredith piano

Beethoven (1770–1827)	Piano Sonata no 31 in A flat major op 110	21'
	i *Moderato cantabile molto espressivo*	
	ii *Allegro molto*	
	iii *Adagio ma non troppo*	
	iv *Fuga. Allegro ma non troppo*	

Kailing Zhang piano

austrian cultural forum lon

Upcoming Events

RCM CHAMBER MUSIC: CARNE ROOM ELEVENSES
Aida Piano Trio
Wednesday 16 October, 11am
Carne Room

Repertoire to include:
Haydn Piano Trio in F sharp minor Hob:26
Beethoven Piano Trio in G major op1 no 2
Dvořák Piano Trio no 4 in E minor op 90 'Dumky'
Shostakovich Piano Trio no 1 in C minor op 8

Tickets: £5

Ticket prices include a hot drink in the RCM Café
Box Office 020 7591 4314 | www.rcm.ac.uk/events

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RCM CHAMBER MUSIC: LUNCHTIME CONCERT

Tuesday 15 October, 1.05pm

Performance Studio

Sergio Assad (b 1952)	Jobiniana no 1	6'
London Guitar Duo **Nathaniel Merkies** guitar **Rocco Dal Cin** guitar		
Chopin (1810–1849)	Ballade no 4 in F minor op 52	11'
Huan Zhang piano		
Brahms (1833–1897)	Piano Quartet no 1in G minor op 25 *i Allegro*	14'
Antigone Hourt violin **Norea Quirijnen** viola **Filippo Ramacciotti** cello **Maximilian Maisky** piano		
	A cycle of song and spoken word with improvised piano	20'
Ogden Nash	*The Tale of Custard the Dragon*	
Finzi	*Only the Wanderer*	
Trad.	*The Wanderer*	
Finzi	*Since We Loved*	
Florbela Espanca	*Amar*	
Vianna da Motta	*Pastoral*	
Leonard Cohen	*If There Were No Paintings*	
Tom Lehrer	*I Hold Your Hand in Mine*	
Chantefable **Mariana Rodrigues** voice **Andrew Cowie** piano		

RCM CHAMBER MUSIC
CARNE ROOM ELEVENSES
Aida Trio
Wednesday 16 October, 11am
Carne Room

Repertoire to include:
Haydn Piano Trio in F sharp minor Hob:26
Shostakovich Piano Trio no 1 op 8 in C minor
Beethoven Piano trio in G major op 1 no 2
Dvořák Piano Trio no 4 in E minor op 90 B 166 'Dumky'

Tickets: £5
Ticket prices include a complementary drink from the RCM Café
Box Office 020 7591 4314 | www.rcm.ac.uk/events

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RCM CHAMBER MUSIC: CARNE ROOM ELEVENSES

Aida Piano Trio

Wednesday 16 October, 11am

The Carne Room

RCM CHAMBER MUSIC: CARNE ROOM ELEVENSES – Aida Piano Trio
Wednesday 16 October,11am, The Carne Room

Show your ticket for today's concert in the RCM Café to receive a complimentary hot drink.

Haydn (1732–1809)	Piano Trio in F sharp minor Hob XV:26		12'
	i	*Allegro*	
Shostakovich (1906–1975)	Piano Trio no 1 in C minor op 8		10'
Beethoven (1770–1827)	Piano trio in G major op 1 no 2		10'
	i	*Adagio – Allegro vivace*	
Dvořák (1841–1904)	Piano Trio no 4 in E minor op 90 B 166 'Dumky'		12'
	i	*Lento maestoso—Allegro quasi doppio movimento*	
	ii	*Poco adagio—Vivace non troppo—Vivace*	

Aida Piano Trio
Esther Zaglia violin
Clelia Le Bret cello
Sofia Medina piano

Aida Piano Trio

The Aida Piano Trio is an emerging group known for its dynamic performances and commitment to chamber music. Formed in 2022 by violinist Esther Zaglia (Italy), cellist Clélia Le Bret (France) and pianist Sofía Medina (Spain), the Trio is comprised of talented musicians from the Royal College of Music in London and has already made a strong impression on the international chamber music scene through its engaging interpretations and technical finesse.

The ensemble has studied with some of the most respected figures in classical music such as Danny Driver, Dina Parakina and Alexander Chaushian. The players have also attended masterclasses with Trio Debussy, Barbican Trio, Marc Danel and Denis Brott amongst others. The Aida Piano Trio performs regularly in different venues across Europe and has been invited to numerous chamber music festivals in Italy, France, Spain and the UK, including Accademia Di Musica di Pinerolo in Bardonecchia, Piano Trio Day in Watford and Festival Música de Cámara in Madrid.

With a strong dedication and plenty of performance experience, the Aida Piano Trio is quickly gaining a reputation for talent and teamwork. The Trio is excited to share the beauty of chamber music with audiences in upcoming performances, with a particular focus on expanding its presence internationally, bringing a unique sound to music lovers around the world.

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ELECTRIC DREAMS
Wednesday 16 October, 6pm, Performance Hall

Prepare to be wowed by extraordinary electronic sounds as RCM professor Dr Diana Salazar curates this cutting-edge concert series.

Repertoire to include:
Jonathan Harvey Ricercare una Melodia
Linda Buckley Exploding Stars
Matthew Grouse I Scream at The Wind (I Hear No Answer)
Michael Gordon Industry
Bruce Hamilton Interzones

Tickets: £5
Box Office 020 7591 4314 | www.rcm.ac.uk/events

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ELECTRIC DREAMS

Wednesday 16 October, 6pm

Performance Hall

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ELECTRIC DREAMS

Wednesday 16 October, 6pm, Performance Hall

Diana Salazar concert curator

Jonathan Harvey (1939–2012) — Ricercare una melodia — 6'

Megan Glover saxophone

Linda Buckley (b 1979) — Exploding Stars — 8'

Joel Munday violin

Matthew Grouse (b 1996) — I Scream at the Wind (I Hear No Answer) — 7'

Kezia Lovick-Jones saxophone

Michael Gordon (b 1956) — Industry — 11'

Nok Him Chan cello

Bruce Hamilton (b 1966) — Interzones — 11'

Hoi Yin Ng vibraphone

With thanks to the RCM Studios team for their assistance in tonight's concert.

Megan Glover

Mancunian saxophonist Meg Glover began her saxophone studies at the Junior Royal Northern College of Music before studying at the Royal Welsh College of Music and Drama with Gerard McChrystal. She graduated in 2022 having been awarded the Finzi Trust Young Musicians Fund, Howarth's of London Single Reed Prize, June Emerson Launchpad Prize and Wind Plus Ensemble Prize. Since graduating, Meg has made her concerto debut with RWCMD Symphony Orchestra at St David's Hall and her orchestral debut with BBC NOW. Other highlights included performing Milhaud's *Scaramouche* with Brecknock Sinfonia and performing recitals with esteemed accompanist Catherine Milledge. Meg was a Music in Country Churches featured artist for 2023 and was thrilled to be a part of the Sound of Wells Festival this year, premiering a new work for saxophone and choir and a new arrangement for saxophone and organ with Wells Cathedral Choir and organist Carolyn Craig. Meg is currently studying saxophone at the RCM with Kyle Horch and Martin Robertson and is grateful for support from the Ramona and Trevor Swale Scholarship fund, the Charlotte Fraser Foundation, Help Musicians Postgraduate Awards, the Drake Calleja Trust, the Countess of Munster Musical Trust and the Sir James Caird Travelling Scholarships Trust.

Joel Munday

British violinist Joel Munday performs internationally as a soloist and chamber musician. A dedicated proponent of contemporary music alongside core repertoire, Joel has had the privilege of working with composers including Pēteris Vasks and Osvaldo Golijov. The 24/25 season marks Joel's professional solo debut, performing Mozart's First Violin Concerto with the London Mozart Players. Other highlights include recitals with Julian Trevelyan and Sam Haywood as well as appearances at the Stift Festival and Two Moors Festival. Joel has worked with pedagogues including Shmuel Ashkenazi, Mihaela Martin, Joel Smirnoff and Vadim Gluzman and is currently undertaking an Artist Diploma at the RCM, where his studies are supported by the Orpheus Foundation. His mentors are the violinists Daniel Rowland and Alina Ibragimova. Joel's violin was made by Andreas Hudelmayer in 2024 and funded by the generosity of some 85 supporters. He is grateful to Talent Unlimited, the Joanna Leach Foundation, Help Musicians UK, the Dulce Haigh Marshall Trust, the Stephen Bell Charitable Trust, the Craxton Memorial Trust, the Kathleen Trust and the Wayne Sleep Foundation for their support. Joel is represented by Mr Roger Hendy.

Keziah Lovick-Jones

Described as ‘driven, committed and highly creative’ (Rob Buckland) and as having ‘not only technical brilliance, but also a remarkable artistic sensibility’ (Lars Mlekusch), Kezia Lovick-Jones blends knowledge of classical, contemporary and jazz genres to inform her creative interpretations of the saxophone repertoire. Kezia gave her concerto debut in 2019, performing Glazunov's Concerto for Alto Saxophone with the North Wales Camerata. She is a pioneer of new music, having commissioned works by composers including Zach Reading (LPO Young Composer 24/25), Matthew Brown and Fraz Ireland, as well as premiering works by Adam Gorb, Philippe Racine and Frank Gratkowski. Kezia completed her initial studies as a John Fewkes Scholar at the Royal Northern College of Music before undertaking a Master of Arts at the Zurich University of the Arts in 2022 with support from the Stipendfonds der Fondation ZHdK. She was a member of the Zurich Saxophone Collective for two years, with whom she performed regularly throughout Switzerland. Kezia is continuing her studies at the RCM, while developing her portfolio career. Alongside performing as a soloist and chamber musician, she has also worked with contemporary dance, animation and film.

Nok Him Chan

Nok Him Chan is a composer, cellist, and conductor currently in the final year of his Bachelor of Music at the RCM where he jointly studies cello performance and composition. He is also a co-founder of the Hong Kong Youth Philharmonia. Nok Him’s works have been performed by ensembles including the Hong Kong Chinese Orchestra, the Fidelio Trio, the Cong Quartet, the NOVA Ensemble, the RCM Orchestras, and La Salle College Senior Choir. He has worked with conductors including Graham Ross, Chew Hee Chiat, and Angus Lee. Nok Him has conducted the Hong Kong Youth Philharmonia, Fulham Chamber Choir and choirs and orchestras at the La Salle College and Primary School. As a cellist, Nok Him performs regularly as a soloist, chamber musician, and orchestral player. Highlights have included performing as a soloist with the Hong Kong Chinese Symphony Orchestra as principal cello with RCM orchestras, University of London Symphony Orchestra and Young Musicians Symphony Orchestra.

Hoi Yin Ng

Hoi Yin Ng is a third-year undergraduate at the RCM studying under a full scholarship from the Hong Kong Scholarship for Excellence Scheme. Her main teachers include Daniella Ganeva, Grahame King and Sam Walton. Before her studies in the UK, she was a junior student at the Hong Kong Academy for Performing Arts under the tutelage of Sophia Woo and was an active member of various youth orchestras and ensembles. In early 2023, Hoi Yin joined the artist roster of the World Percussion Group, becoming its youngest member since its inauguration in 2014. In October 2023, she made her debut in London's West End, playing for the Charlie Kristensen Foundation Launch Concert at the Lyric Theatre. Hoi Yin is a versatile percussionist who is particularly passionate about solo and contemporary percussion, and has worked with esteemed artists including Katarzyna Mycka, Pius Cheung, Eriko Daimo, Ivana Bilic, Marta Klimasara, and She-e Wu. Alongside work in her percussion duo and the RCM percussion quartet PERC'M, she is also regularly invited as a collaborator for other contemporary chamber music projects.

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UPCOMING EVENTS

RCM CHAMBER MUSIC: LUNCHTIME CONCERT
Tuesday 22 October, 1.05pm
Performance Studio

Repertoire to include:
Elgar Cello Concerto in E minor
Clarke Prelude, Allegro and Pastorale
Prokofiev String Quartet no 2

Tickets: Pay What You Can
Box Office 020 7591 4314 | www.rcm.ac.uk/events

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ROYAL
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OF MUSIC
London

ORCHESTRAL MASTERWORKS: SIBELIUS 5

Thursday 17 October 2024, 6pm
Amaryllis Fleming Concert Hall
Chloé van Soeterstède conductor
Tannaz Beigi harp
RCM Philharmonic

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ORCHESTRAL MASTERWORKS: SIBELIUS 5
Thursday 17 October 2024, 6pm | Amaryllis Fleming Concert Hall

The RCM would like to thank Salvi Harps for the generous loan of the Iris Gold harp for this performance.

Chloé van Soeterstède conductor
Tannaz Beigi harp
RCM Philharmonic

Castelnuovo-Tedesco (1895–1968)	Concertino for Harp and Chamber Orchestra op 93 *i Moderato (quasi Passacaglia)* *ii Andante quasi Recitativo* *iii Finale spagnolo (Ritmo de jota)*	17′
Sibelius (1865– 1957)	Symphony no 5 in E flat major op 82 *i Tempo molto moderato* *ii Andante mosso, quasi allegretto* *iii Allegro molto*	30′

The Royal College of Music's Orchestral Masterworks series provides students with the opportunity to experience the central orchestral works of the repertoire over a four-year period.

The RCM Philharmonic plays a central part in the orchestral training at the College. It performs a rich diversity of music from classics of the repertoire to world premieres of works by RCM student composers. The orchestra, constituted anew for each project, comprises students from all years of study and will enhance and develop their performance and technical skills in preparation for the professional world. Past and forthcoming conductors include Wayne Marshall, Martyn Brabbins, Jac van Steen, Joana Carneiro and Chloé van Soeterstède. Preparations for concerts usually take place over three days, and include intensive sectional and tutti rehearsals, often led by principal players from the London orchestras. The orchestra regularly performs concerts for schools as part of the RCM Sparks programme. Its concerts are also broadcast live and on demand to an international audience online.

This evening the spotlight shines on the winner of the RCM Concerto Competition, harpist Tannaz Beigi, as she takes centre stage in Castelnuovo-Tedesco's Concertino for Harp and Chamber Orchestra. A prolific Italian composer of the 20th century and known for his works for classical guitar and film scores, he faced turmoil during the rise of Nazism in Europe, which led to the exclusion of his work from radio broadcasts and concert performances. Furthermore, the introduction of Mussolini's racial laws led the composer to make the difficult decision to flee Italy with his family. The Concertino, written in 1938 just prior to his move to the United States, is characterised by dramatic flair, lively rhythms, and vibrant Spanish influences.

Tannaz' harp performance is complemented by Sibelius' Fifth Symphony, a work commissioned to mark the composer's 50th birthday. During this time, Sibelius was unsure whether he should continue composing in the traditional style with which he was familiar, or follow emerging ideas from contemporaries like Schoenberg and Stravinsky. Sibelius chose to remain with the harmonic language of late-19th century Romanticism. His original score for the Fifth dated from 1915 and was finished in time for his birthday concert. However, it went on to have revisions in 1916 and 1919, ultimately transforming from four movements into three by merging the first and second movements and introducing a new finale.

The work opens with a glorious evocation of sunrise and culminates in a vibrant finale featuring sweeping strings and a jubilant horn theme. This ending was inspired by Sibelius' encounter with the awe-inspiring sight of 16 swans in flight. This proved to be a defining moment for the composer, who wrote in his diary: 'One of the great experiences of my life! God, how beautiful'.

Chloé van Soeterstède

Chloé van Soeterstède is forging excellent relationships with orchestras world-wide. She recently became Principal Guest Conductor of the Bournemouth Symphony Orchestra with whom she will conduct two programmes of late Classical/early Romantic repertoire with soloists Alena Baeva and Pavel Kolesnikov this season. Other highlights of Chloé's season include return engagements with Sweden's Norrköping Symphony, Gävle Symphony and Nordic Chamber orchestras and debuts with the Ulster, Norwegian Radio Symphony, Real Filharmonia de Galicia and Vancouver Symphony orchestras amongst others.

In recent seasons Chloé has conducted the BBC Scottish Symphony, London Philharmonic, Royal Northern Sinfonia, Orchestre National de Montpellier and RTVE Symphony orchestras amongst others. In 2023 she made successful debuts in Australia and New Zealand with the Melbourne Symphony, Adelaide Symphony and Auckland Philharmonia orchestras. Soloists with whom she is working with include Colin Currie, Alena Baeva, Kian Soltani, Jess Gillam and Tobias Feldmann.

Chloé has conducted a wide range of repertoire including the world premiere of Benjamin Attahir's *Syrian Voices* in France in 2019, and in 2024 gave the New York City premiere of Dani Howard's Trombone Concerto. She regularly programmes works by contemporary composers such as Anna Clyne, Roxanna Panufnik and Anna Meredith. At the 2019 Deutscher Dirigentenpreis in Cologne she was awarded the Bärenreiter Prize for the best interpretation of a contemporary work.

In 2012 Chloé founded the Arch Sinfonia, a chamber orchestra based in London. She also enjoys working with young musicians, and as such works regularly with specialist music schools and conservatoires across the UK.

Chloé was born in France. After studying viola in Paris and then at the Royal Academy of Music, she studied conducting at the Royal Northern College of Music with Clark Rundell and Mark Heron where she was awarded the Kennedy Scholarship. She was appointed the Taki Alsop Fellow 2019–2021 and was a Dudamel Fellow with the LA Philharmonic in the 2021/22 season. In 2023, she was awarded as an Associate Member of the Royal Northern College of Music.

Tannaz Beigi

Tannaz Beigi is the first Iranian harpist to study in the UK. She is currently pursuing her studies at the RCM under the mentorship of Ieuan Jones. She is supported by the Berkman Family Scholarship, the International Music and Art Foundation and the Sheila Saam Memorial Scholarship. Tannaz has distinguished herself by winning numerous awards, including the RCM Concerto Competition, the Concours Française de la Harpe and the RCM Harp Competition. At the age of 15 she performed Boieldieu's Harp Concerto with Tehran Symphony Orchestra conducted by Maestro Shahrdad Rohani at Vahdat hall and gave a harp recital at the Roudaki Hall. At the age of 17, she returned to perform Debussy's *Danses* with the orchestra, solidifying her position as a prominent young artist of Iran. Tannaz has since performed at the Elbphilharmonie in Hamburg with the LGT Young Soloists, Wigmore Hall, presenting the rarely performed harp quintet by Joseph Jongen, and has appeared at the Queen Elizabeth Hall and Musiikkitalo in Helsinki. Most recently, she performed at the Royal Albert Hall as part of the BBC Proms with the RCM Symphony Orchestra conducted by Sakari Oramo. In June 2024, Tannaz had the honour of performing for the Emperor of Japan during his visit to the RCM. Her journey is a testament to her commitment in advancing the role of Iranian musicians on the global stage.

Royal College of Music

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Violin I
Isabella Azima
Sanni Talvitie
Julie Piggott
Teodoras Kasteckas
Zoe Hirst
Manon Ballet
Gabriella Bavetta
Hilde Jentsch
Chris Sanderson
Kana Aihara
Sophie Jobanputra
Kim Hua
Ankits Tripathi
Daryna Voliarchuk

Violin II
Amy-Jo Gilbert
Piotr Burda-Zwolinski
Yixuan Ren
Huiduo Xu
Shlomo Levy
Abbie Chan
Maria Noskova
Ayana Jaycox
Emily Ames
Mariia Liaskovets
Emily St Clair
Macie Wallis
Volodymyr Romanenko

Viola
Rocio Ortega Lopez
Summer Brooks
Norea Quirijnen
Shay Dyer
Jimena Bario-Briones
Izzy Nettle
Wyatt Li
Leo Lam
Lizzie Rowland
Manuel Camara

Cello
Angelina Okano
Layla Ballard
Catherine Cotter
Alexander Boyd Bench
Lisa Dolgouchine
Benjamin Carnell
Lilah Forde
Daniel Yiu
Madelaine Napier

Double Bass
Sam Lee
Nathan Perry
Yunze Wei
Mafalda Ribeiro
Linxuan Zeng
Ben Fosker

Flute
Cecilia Tena Garcia
Sara Bolstad

Oboe
Hannah Seymour
Patricia Gomes

Clarinet
Hannah Shimwell
Sydney Minor

Bassoon
William Hartley
Liam Slabbert

Horn
Molly Bielecki
Hannah Spry
Jack Bradley-Buxton
Derry Sowinski
Seb Barley

Trumpet
Libby Foxley
Josie Sleigh
Archie Musselwhite

Trombone
Edward Simons
Jessica Anderson
Adam Milum (bass)

Timpani
Kian Hsu

Personnel correct at the time of going to print.

Italics denote section principals.

The RCM would like to thank the following orchestral coaches:

Gabrielle Lester (strings)
Marie Lloyd (woodwind)
Alan Thomas (brass)
Grahame King (timpani)

A CHILD OF OUR TIME

Thursday 31 October and Friday 1 November 2024, 7.30pm
Amaryllis Fleming Concert Hall

Martyn Brabbins conductor
Deniz Sensoy violin
Pumeza Matshikiza soprano
Lily Mo Browne mezzo soprano
Zwakele Tshabalala tenor
Jonathan Lemalu bass
RCM Symphony Orchestra and Chorus
Mariana Rosas chorus director

Bruch Violin Concerto no 1 in G minor op 26
Tippett A Child of Our Time

Martyn Brabbins, Prince Consort Professor of Conducting, leads the RCM Symphony Orchestra and Chorus in one of the most monumental works of the 20th century: *A Child of Our Time* by alumnus Sir Michael Tippett. This secular oratorio grew out of troubling political events and reflects Tippett's pacifism in its sincere and profound call for peace. The piece embraces a fascinating array of influences, from Bach's Passions and Handel's *Messiah* to African American spirituals such as 'Deep River', used like Bach chorales to punctuate the oratorio with folk music, emphasising the work's universal message. By the end of the work, we have moved from winter to the hope of spring but, as Tippett put it, 'spring with an ache in it'.

The concert opens with Bruch's ravishing Violin Concerto performed by one of the RCM's Concerto Competition winners, Deniz Sensoy. One of the great violin concertos of the 19th century, the work features a slow movement of irresistible lyricism.

Tickets: £20, £15; £10 under 35
Box Office 020 7591 4314 | www.rcm.ac.uk/events

ROYAL COLLEGE OF MUSIC London

MUSIC IN THE MUSEUM

Friday 18 October, 12.30pm

Museum Gallery

Avison (1709–1770)	Trio Sonata no 2 in G minor op 1 *i* *Andante* *ii* *Allegro* *iii* *Adagio* *iv* *Allegro*	11'

The Great Bear Ensemble
Francine Maas baroque violin
Matthew Millkey baroque violin
Theo Tinkler baroque cello
Tom Dilley harpsichord

Roxanna Panufnik (b 1968)	Hora Bessarabia	6'

Betania Johnny violin

Biber (1644–1704)	Rosary Sonata no 16 'Passagalia'	8'

Larli Davies recorder

JS Bach (1685–1750)	Sonata for Viola da Gamba and Keyboard no 1 in G major BWV 1027 *i* *Adagio* *ii* *Allegro ma non tanto* *iii* *Andante* *iv* *Allegro Moderato*	15'

Ozgur Kaya viola da gamba
Apolline Khou harpsichord

Upcoming Events

RCM CHAMBER MUSIC: LUNCHTIME CONCERT

Tuesday 22 October, 1.05pm
Performance Studio

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Clarke Prelude, Allegro and Pastorale
Prokofiev String Quartet no 2

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ROYAL COLLEGE OF MUSIC London

RCM AT ST. MARY ABBOTS

Friday 18 October, 1.05pm

Welcome to this performance at Saint Mary Abbots Church. Please turn off your mobile phone to avoid any disturbance to the performers. Photographs may only be taken during applause following a performance, unless otherwise notified. Private filming, sound recording and commercial photography are not permitted without prior written permission.

Wolf
(1860–1903)

Selected songs — 15'

i *Auch kleine Dinge*
ii *Wenn du mich mit den Augen streifst und lachst*
iii *Du denkst mit einem Fädchen mich zu fangen*
iv *Das verlassene Mägdlein*
v *In dem Schatten meiner Locken*
vi *Er ist's*

Emily McCarthy soprano
Knox Oakey Jr. piano

Ysaÿe
(1858–1931)

Sonata for Solo Violin in D minor 'Ballade', op 27 no 3 — 4'

Ankit Tripathi violin

Ravel
(1875–1937)

Le Tombeau de Couperin — 25'

i *Prelude*
ii *Fugue*
iii *Forlane*
iv *Rigaudon*
v *Menuet*
vi *Toccata*

Yang Yang Cai piano

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RCM WIND ENSEMBLE: FANTASIA

Friday 18 October 2024, 7.30pm
Amaryllis Fleming Concert Hall
Marie Lloyd director
Sam Scheer conductor
Leif Tse conductor
RCM Wind Ensemble

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RCM WIND ENSEMBLE: FANTASIA

Friday 18 October 2024, 7.30pm | Amaryllis Fleming Concert Hall

Marie Lloyd director
Sam Scheer conductor^
Leif Tse conductor*
RCM Wind Ensemble

Huw Watkins (b 1976)	Four studies for wind ensemble^ *i* *Allegro* *ii* *Lento* *iii* *Allegro* *iv* *Adagio*	10′
Michael Li (b 1999)	Entity Cramming II: Impaled Sonicity (world premiere)^	8′
I Holst (1907–1984)	Suite *i* *Prelude* *ii* *Contredanse* *iii* *Minuet and Trio* *iv* *Gigue*	6′
Maconchy (1907–1994)	Tribute*	8′

INTERVAL

Coleridge-Taylor (1875–1912)	Nonet in F minor op 2 *i* *Allegro moderato* *ii* *Andante con moto* *iii* *Scherzo – Allegro* *iv* *Finale – Allegro vivace*	26′

The RCM Wind Ensemble performs a diverse range of music each term, from the classics of the repertoire to new commissions, often by student composers. The group consists of musicians from all years at the College. The ensemble often takes its performances outside College to venues including St Bartholomew-the-Great.

This evening the RCM Wind Ensemble presents music by RCM alumni, staff and students. The concert opens with Huw Watkins' *Four studies for wind ensemble* which was written whilst he was a student at the College.

In an innovative world premiere, RCM composer Michael Li explores the divisive relationship between electronic and instrumental forces. These opposing forces tear and implode dialectically, constantly seeking dominance from one another. This power struggle extends beyond mere foreground-background interactions, and also encompasses rhythm, spectral density and dynamics. To address the disparities in timbral qualities between synthesized and acoustic sounds, Li creatively employs real-time cross-synthesis, allowing for a seamless blend of the two sonic worlds.

Imogen Holst composed her *Suite* in 1928 whilst studying composition at the RCM with George Dyson, Gordon Jacob, and Ralph Vaughan Williams. Elizabeth Maconchy studied with Charles Wood and Ralph Vaughan Williams. She wrote *Tribute* for violin and woodwind octet some years later in 1982.

The concert concludes with Samuel Coleridge-Taylor's rarely performed *Nonet*, a piece that had its premiere at a College concert in July 1894. Coleridge-Taylor, who studied at the RCM from 1890 to 1897, stands out as one of the institution's early success stories. Mentored by Charles Villiers Stanford, he emerged as a significant Black musician during the late-Victorian and Edwardian eras. His admiration for Dvořák is reflected in the opening theme of the first movement, while the composition also showcases Coleridge-Taylor's distinct stylistic voice. The slow movement is characterised by intricate melodies, the *Scherzo* is in a minor key and features pizzicato strings and a lyrical trio, whilst the final movement, set in a major key, exudes an uplifting energy.

Marie Lloyd

Marie studied clarinet at Trinity College of Music with Keith Puddy, and the RCM with Colin Bradbury and Richard Hosford. She is a member of the Chamber Orchestra of Europe, a position she has held since 2001. The orchestra has worked with eminent musicians such as Sir Bernard Haitink, Nikolaus Harnoncourt, Sir Andras Schiff, Sir Simon Rattle and Yannick Nézet-Séguin. The orchestra regularly includes chamber music in its programming with Marie performing in Janáček's *Mládí* on tour. Marie also performed in the Centenary Concert at Wigmore Hall, and with the COE Wind Soloists playing Mozart's Wind Serenade K388. In addition, Marie is in demand as a guest principal clarinettist and E flat player and has worked in this capacity with orchestras including BBC NOW, BBC Symphony Orchestra, Orchestra of the Royal Opera House Covent Garden and the Royal Philharmonic Orchestra. As a chamber musician, she plays regularly with the Nash Ensemble in its Wigmore Hall series, including the world premiere and recording of Julian Anderson's *Van Gogh Blue* and a broadcast of Mozart's *Gran Partita* on basset horn for BBC Radio 3. Marie is a passionate educator having previously held positions at Wells Cathedral School and the Junior Academy. She has coached and taught as part of the COE's Academy scheme and has guest examined, adjudicated and taught at many UK conservatoires. Marie is Head of Woodwind at the RCM.

Sam Scheer

Sam Scheer is a postgraduate conductor at the RCM where he has a scholarship to study with Toby Purser, Peter Stark and Howard Williams. Whilst at the RCM Sam has taken part in masterclasses with Sir Andrew Davis, Martyn Brabbins, Vasily Petrenko and Sakari Oramo as well having conducted both the RCM Symphony and Philharmonic orchestras. Recent highlights include performing with Orchestra Oleg Danovsky in Romania featuring Dvorak's Symphony no 9, conducting the Croydon Youth Orchestra and Chineke! Orchestra in its annual 'Inspiration Concert' and working with the Central Band of the Royal Air Force. Sam is the founder and Music Director of The Campanella Orchestra, comprising musicians from London's conservatoires. With Campanella, Sam has conducted Shostakovich's Ninth Symphony, Rachmaninov's Second Symphony and Stravinsky's *Firebird*, and also performed concertos with some of the country's most exciting young soloists. Recently Sam has enjoyed close relationships with non-professional orchestras, being a regular conductor for Benslow Music's chamber orchestra course and having conducted Magna Sinfonia and the Central London Orchestra. Experience with student ensembles include the University of London Symphony Orchestra and Hertfordshire County Youth Orchestra.

Leif Tse

Leif Tse is a postgraduate conductor and Christopher Hogwood Scholar at the RCM where he studies with Toby Purser, Peter Stark and Howard Williams. At the RCM he has assisted Sir Antonio Pappano, Vasily Petrenko and Martyn Brabbins. Leif was a semi-finalist of the second edition International Conducting Competition Rotterdam. He has conducted the Lithuanian State Symphony, Oradea Philharmonic and the Hungarian National Szeged Symphony orchestras. As the co-founder and artistic director of The Clio Project, a London-based arts collective, Leif aims to bring classical music to the wider public through cross-arts collaboration. Previous music directorships include Streatham St Bart's Chamber Orchestra and South London String Orchestra. In the 2024/25 season Leif will appear as a guest conductor with Winchester Chamber Orchestra. Alongside his symphonic career, Leif also trained as a baritone at the Guildhall School of Music and Drama. Leif's understanding of theatre and dramatic pacing are reflected in his aptitude for opera conducting. He has conducted Tête à Tête's premiere of Margarida Gonçalves' *The Acts of Brízida Vaz* (2024), Hand Made Opera's Double Bill: Chabrier's *Une éducation manquée* and Sullivan's *Cox and Box* (2023), and was assistant for Vienna Opera Festival's *Così fan tutte* (2022).

Michael Li

Michael Li is a composer of acoustic, acousmatic and electroacoustic music. At the core of his music research, he explores the poly-holophonic gestural synchronicities and tensions between voices through quasi-procedural granulations, spectromorphological sonic sculpting, stochastic algorithmic modelling, machine-learning decisional procedures and generative synthesis. In 2022, he was the Summer Undergraduate Research Fellow at Hong Kong Baptist University investigating the topic 'Motion Driven Human Artificial Intelligence Collaborative Music Composition and Performing Systems'. He was selected for a residency at the Hong Kong New Music Ensemble as part of the CoLab: Sonic-Visual Interplay project in 2023. At the 2024 São Paulo Contemporary Composers Festival, Quarteto L'Arianna premiered his work *Scrawling Palimpsest*. At the Luigi Nono Summer School at the Orpheus Institute (Ghent), he attended seminars and masterclasses and also premiered his acousmatic work *Birbs and Waber*. He has served as a meta-reviewer at the New Interfaces for Musical Expression 2024. At the RCM, Michael studies with Kenneth Hesketh and Alison Kay. He has also been taught by Christopher Keyes and Stylianos Dimou, and has taken specialist IRCAM courses on electroacoustic music with Simone Conforti.

Royal College of Music

Founded in 1882, the Royal College of Music moved to its present site on Prince Consort Road, opposite the Royal Albert Hall, in 1894, and has been recognised as the leading conservatoire in the world for Performing Arts in the QS rankings for the last three years. Illustrious alumni include Benjamin Britten, Ralph Vaughan Williams, Samuel Coleridge-Taylor, Gustav Holst, Dame Joan Sutherland, Sir Thomas Allen, Sir Colin Davis, John Wilson, Alina Ibragimova, Gerald Finley and Dame Sarah Connolly. In addition to the vocational training it provides to its 1000 full time students, the College engages dynamically with a wider and diverse community of children and adults through a dedicated range of creative activities delivered by RCM Sparks' education and participation projects, RCM Junior Department programme and the Creative Careers Centre. Graduates from the RCM are to be found performing at the highest levels as soloists, composers and in ensembles around the world.

You can follow the RCM on **X** and **Instagram @RCMLondon**, find us on **Facebook/royalcollegeofmusic** and subscribe to our **YouTube** channel **@RCMLondon**.

Flute
Samuel Frith
Hollie Tibbotts (alto)

Oboe
Alexander Franklin
Ekaterina Chunikhina

Clarinet
Christian Hoddinott (bass)
Jasper Perry (bass)

Bassoon
Emily Ambrose
Joe Lyndley (contra)

Horn
Lucas Boardman
Alana Knowles

Trumpet
Becky Strentz

Trombone
Edward Hyde

Violin
Isabell Karlsson

Viola
Hugo Svensson

Cello
Chian Chian Hsu

Double Bass
Aiyana Rennie

Piano
Knox Oakey

Personnel correct at the time of going to print.

Italics denote section principals.

GIVE THE GIFT OF MUSIC

If you enjoyed this performance, please consider supporting us! By joining as a Friend, supporting our scholarships and artistic programmes, or remembering the RCM in your Will, you will help us secure the future of music for generations to come. All gifts make a difference, no matter the size. For more information about how you can support our global top-performing arts institution or request a legacy brochure, please get in touch with us at dae@rcm.ac.uk or 020 7591 4799. Thank you.

www.rcm.ac.uk/support

RCM STRING ORCHESTRA: EVERGREEN
Wednesday 6 November 2024 7.30pm | Amaryllis Fleming Concert Hall

Jonathan Morton director
RCM String Orchestra

Kilar Orawa
Joanna Marsh (arr J Azkoul) In Winter's House
Caroline Shaw Moss and Stem from The Evergreen
Erkki-Sven Tüür Insula Deserta
Daniel Kidane Be Still
Tchaikovsky Serenade for Strings in C major op 48

The Royal College of Music welcomes Jonathan Morton, Artistic Director and Leader of the Scottish Ensemble, in a concert inspired by the melodies and writings of folklore and nature.

Orawa, a work rooted in the Podhale 'highland' region of Poland, opens the programme, followed by Joanna Marsh's *In Winter's House*, which draws on poems of fairy tales, darkness and light. Journey into the woods with Caroline Shaw's forest 'offering', and to a desert island with Erkki-Sven Tüür's early work. Finally, hear *Be Still*, Daniel Kidane's musical reflection on the 2020 lockdown, and one of Tchaikovsky's most popular works, the *Serenade*, infused with folksong from his homeland.

Tickets: £5
Box Office 020 7591 4314 | www.rcm.ac.uk/events

ROYAL
COLLEGE
OF MUSIC
London

Junior Department
Performers Platform

Gamal Khamis *specialist tutor*
Svitlana Kosenko *piano*

Saturday 19 October 2024, 3pm
Performance Studio

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3.00 Duo Liam Ko *harp* Charlie Zha *flute* (Daphne Boden *tutor*)
Mozart Concerto in C major for Flute and Harp K299 *ii Andantino* 9'

3.15

3.30 String Quartet (Hilary Sturt *tutor*)
Eliza De Sliva & Zachary Lam *violin* Jane Lee *viola* Evelyn Yang *cello*
JS Bach Prelude and Fugue in D minor BWV851 4.5'

3.45 Eli Tomey *violin* (pupil of Ani Schnarch)
Korngold Violin Concerto in D Major op35 *i moderato* 9'

4.00 Rachel Cheung *violin* (pupil of Ani Schnarch)
Vieuxtemps Violin Concerto no5 op37 *i Andante-Moderato* 9'

4.15 Alex Deng *piano* (pupil of Richard Uttley)
Liszt Paganini Etude no5 La Chasse 3.5'

4.30 Christian-Peter Hiemstra *piano* (pupil of Prach Boondiskulchok)
Schumann Fantasiestücke op12 i Des Abends 9'
iii Warum vii Traumes-Wirren

4.45 Qaali Rothmaler clarinet (pupil of Anton Clarke-Butler)
Mozart Clarinet Quintet in A Major K581 *i Allegro* 7'

4.55 Noah Keleta clarinet (pupil of Anton Clarke-Butler)
Lefevre Sonata no5 *i Allegro ma non troppo* 3'

5.00 Ellie McKenzie-Jones *violin* (pupil of Esther King Smith)
Mozart - Violin Concerto in A major K219 *i Allegro aperto* 8.5'
Gershwin trans. Heifetz Tempo di Blues 3'

Royal College of Music Junior Department,
Prince Consort Road, London SW7 2BS
+44 (0) 20 7591 4334 | jd@rcm.ac.uk | www.rcm.ac.uk/junior

Miranda Francis *Head of Junior Programmes*
Gill Redfern *Operations Manager*
Anna Waszak *Administrative Coordinator*
John Mitchell *Performance Manager*

ROYAL COLLEGE OF MUSIC London

RCM CHAMBER MUSIC: LUNCHTIME CONCERT

Tuesday 22 October, 1.05pm

Performance Studio

Britten
(1913–1976)

Violin Concerto op 15 — 17'
i *Moderato con moto – agitato – tempo primo*
ii *Vivace – animando – largamente – cadenza*

Betania Johnny violin
Kumi Matsuo piano

Elgar
(1857–1934)

Cello Concerto in E minor op 85 — 12'
iv *Allegro – moderato – allegro, ma non-troppo – poco più lento – adagio*

Clare Juan cello
Kumi Matsuo piano

Clarke
(1886–1979)

Prelude, Allegro and Pastorale — 14'
i *Prelude*
ii *Allegro*
iii *Pastorale*

Florence Cope viola
Lauren McMaw clarinet

Upcoming Events

RCM CHAMBER MUSIC: RUSH HOUR

Thursday 24 October, 6pm
Carne Room

Repertoire to include:
JS Bach Violin Sonata no 2 in A minor BWV 1003
Mendelssohn Variation Serieuses op 54
Spohr Fantasie in C minor op 35
Chopin Ballade op 24

Tickets: Pay What You Can
Box Office 020 7591 4314 | www.rcm.ac.uk/events

RCM SCHOLARSHIPS

In 1882 an appeal was made to the British public to support the newly founded Royal College of Music. As a result, 50 scholarships were established. Of the 1,500 prospective students who applied, scholarships were awarded to applicants from across musical disciplines and society, including a mill girl, the daughter of a brickmaker, the son of a blacksmith and the son of a farm labourer. Over 140 years on much has changed, but the RCM remains committed to its founding principles – in particular, that no talented student should be denied an RCM education for want of funds. Last year, a total of nearly £4 million was awarded by the RCM to over half of our students. World-class music education is expensive and with the ever-increasing cost of living in London, every gift to the RCM Scholarships Fund truly makes a difference. For further information on how you can help secure the future of music, please contact Stephen Wilkinson, Head of Philanthropy on **0207 591 4743** or at stephen.wilkinson@rcm.ac.uk.

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Programme details correct at time of going to print.

ROYAL COLLEGE OF MUSIC London

RCM CHAMBER MUSIC: RUSH HOUR

Thursday 24 October, 6pm

The Carne Room

JS Bach (1685–1750) **Masa Stopar** violin	Violin Sonata no. 2 in A minor, BWV 1003 *i* *Grave* *ii* *Fuga*	10'
Mendelssohn (1809–1847) **Phoebe Liu** piano	Variation Serieuses op 54	13'
Spohr (1784–1859) **Catherine Reid** harp	Fantasie in C minor, op 35	9'
Chopin (1810–1849) **Kailing Zhang** piano	Ballade op 52 no 4 in F minor	12'

CHAMBER SPOTLIGHT: CUISINE

Wednesday 6 November, 6pm
Performance Hall

The first concert in this season's Chamber Spotlight series is based around food.
The programme includes *Kitchen* by Royal College of Music alumna, percussionist Louise Goodwin, and the suite from Martinů's convivial one-act ballet – in which the dancers are called upon to portray an array of cooking utensils

Louise Goodwin Kitchen
Dani Howard The Vino Encores
Martinů La Revue de Cuisine

Tickets: £5
Box Office 020 7591 4314 | www.rcm.ac.uk/events

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In 1882 an appeal was made to the British public to support the newly founded Royal College of Music. As a result, 50 scholarships were established. Of the 1,500 prospective students who applied, scholarships were awarded to applicants from across musical disciplines and society, including a mill girl, the daughter of a brickmaker, the son of a blacksmith and the son of a farm labourer. Over 140 years on much has changed, but the RCM remains committed to its founding principles – in particular, that no talented student should be denied an RCM education for want of funds. Last year, a total of nearly £4 million was awarded by the RCM to over half of our students. World-class music education is expensive and with the ever-increasing cost of living in London, every gift to the RCM Scholarships Fund truly makes a difference. For further information on how you can help secure the future of music, please contact Stephen Wilkinson, Head of Philanthropy on **0207 591 4743** or at stephen.wilkinson@rcm.ac.uk.

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Programme details correct at time of going to print.

ROYAL COLLEGE OF MUSIC London

Woman's love and life
Frauenliebe und Leben

Song Plus

6:00pm | Thursday 24 October 2024
Performance Hall

Singers
Ryan Blankenburg
James Emerson
Charlotte Forknall
Penglei Liang
Zhen Liu
Esmée Loughlin-Dickenson
Astrid Montén
Benedict Munden
Natalka Pasicznyk

Pianists
Matthew Clemmet
Ayane Nakajima
Jorn Quirijnen
Kaishun Ypsilantis

Song Plus
6:00pm | Thursday 24 October 2024 | Performance Hall

Programme devised by Audrey Hyland

Johannes Brahms (1833 – 1897) Die Schwestern

Robert Schumann (1810 – 1856) 'Seit Ich Ihn gesehen',
Frauenliebe und Leben, Op. 42, No. 1

John Ireland (1879 – 1962) If there were Dreams to sell

Robert Schumann '**Er, der Herrlichste von allen**',
Frauenliebe und Leben, Op. 42, No. 2

Qing Liu (1963 -) Song of the Yue People

Reynaldo Hahn (1873 – 1947) À Chloris

Edvard Grieg (1843 – 1907) 'Ein Traum', Sechs Lieder, No. 6

Robert Schumann 'Ich Kann's nicht fassen, nicht glauben',
Frauenliebe und Leben, Op. 42, No. 3

Gerald Finzi (1901 – 1956) 'Since we loved', Oh fair to see, Op. 13b, No. 7

Robert Schumann 'Du Ring an Meinem Finger',
Frauenliebe und Leben, Op. 42, No. 4

Maurice Ravel (1875 – 1937) 'Chanson de la mariée',
Cinq mélodies populaires grecques, No. 1

Felix Mendelssohn (1809 – 1847) 'Volkslied', Six Duets, Op. 63, No. 5

Robert Schumann 'Helft mir Ihn Schwestern',
Frauenliebe und Leben, Op. 42, No. 5

Amy Beach (1867 – 1944) 'The Year's at the Spring', Three Browning Songs, No. 1

INTERVAL

Jules Massenet (1842 – 1912)	Joie
Robert Schumann	‘Süßer Freund, du blickest’, Frauenliebe und Leben, Op. 42, No. 6
Felix Mendelssohn	So schlaf in Ruh
Robert Schumann	‘An meinem Herzen, an meiner Brust’, Frauenliebe und Leben, Op. 42, No. 7
张瑞	Song
Gerald Finzi	‘Fear no more the heat o' the sun’, Let Us Garlands Bring, Op. 18, No 3
Franz Schubert (1797 – 1828)	Erster Verlust
Yi Zhou (1943 -)	Phoenix Hairpin
Paolo Tosti (1846 – 1916)	L'Alba Separa Dalla Luce L'ombra
Robert Schumann	‘Nun hast du mir den ersten Schmerz getan’, Frauenliebe und Leben, Op. 42, No. 8
Richard Strauss (1864 – 1949)	Morgen!, Op. 27, No. 4

Die Schwestern

Johannes Brahms (1833 – 1897)

Text by Eduard Mörike (1804 – 1875)

Translation by S. Goldthorpe

Wir Schwestern zwei, wir schönen,
So gleich von Angesicht,
So gleicht kein Ei dem andern,
Kein Stern dem andern nicht.

We two sisters, we beauties
Our faces so similar,
Identical as two eggs,
Identical as two stars.

Wir Schwestern zwei, wir schönen,
Wir haben nußbraun Haar',
Und flichtst du sie in einen Zopf,
Man kennt sie nicht fürwahr.

We two sisters, we beauties,
We have nut brown tresses,
If you plat them together,
You can't tell them apart.

Wir Schwestern zwei, wir schönen,
Wir tragen gleich Gewand,
Spazieren auf dem Wiesenplan
Und singen Hand in Hand.

We two sisters, we beauties
We dress the same,
Walking in the meadow,
And singing hand in hand.

Wir Schwestern zwei, wir schönen,
Wir spinnen in die Wett',
Wir sitzen an einer Kunkel,
Wir schlafen in einem Bett.

We two sisters, we beauties,
We race each other at spinning,
We sit together in an alcove,
And sleep in the same bed.

O Schwestern zwei, ihr schönen,
Wie hat sich das Blättchen gewandt!
Ihr liebet einerlei Liebchen -
Jetzt hat das Liedel ein End'.

O sisters two, you beauties
How the tables have turned,
You love the same sweetheart;
And now the song is over!

‘Seit Ich Ihn gesehen’,
Frauenliebe und Leben, Op. 42, No. 1
Robert Schumann (1810 – 1856)
Text by Adelbert von Chamisso (1781 - 1838)
Translation by Richard Stokes

Seit ich ihn gesehen,	Since first seeing him,
Glaub ich blind zu sein;	I think I am blind,
Wo ich hin nur blicke,	Wherever I look,
Seh ich ihn allein;	Him only I see;
Wie im wachen Traume	As in a waking dream
Schwebt sein Bild mir vor,	His image hovers before me,
Taucht aus tiefstem Dunkel,	Rising out of deepest darkness
Heller nur empor.	Ever more brightly.
Sonst ist licht- und farblos	All else is dark and pale
Alles um mich her,	Around me,
Nach der Schwestern Spiele	My sisters’ games
Nicht begehr ich mehr,	I no more long to share,
Möchte lieber weinen,	I would rather weep
Still im Kämmerlein;	Quietly in my room;
Seit ich ihn gesehen,	Since first seeing him,
Glaub ich blind zu sein.	I think I am blind.

If there were Dreams to sell

John Ireland (1879 – 1962)

Text by Thomas Lovell Beddoes (1803 – 1849)

If there were dreams to sell,
What would you buy?
Some cost a passing bell;
Some a light sigh,
That shakes from Life's fresh crown
Only a rose-leaf down.
If there were dreams to sell,
Merry and sad to tell,
And the crier rang the bell,
What would you buy?

A cottage lone and still,
With bowers nigh,
Shadowy, my woes to still,
Until I die.
Such pearl from Life's fresh crown
Fain would I shake me down.
Were dreams to have at will,
This best would heal my ill,
This would I buy.

‘Er, der Herrlichste von allen’,
Frauenliebe und Leben, Op. 42, No. 2
Robert Schumann (1810 – 1856)
Text by Adelbert von Chamisso (1781 - 1838)
Translation by Richard Stokes

Er, der Herrlichste von allen,
Wie so milde, wie so gut!
Holde Lippen, klares Auge,
Heller Sinn und fester Mut.

So wie dort in blauer Tiefe,
Hell und herrlich, jener Stern,
Also er an meinem Himmel,
Hell und herrlich, hehr und fern.

Wandle, wandle deine Bahnen;
Nur betrachten deinen Schein,
Nur in Demut ihn betrachten,
Selig nur und traurig sein!

Höre nicht mein stilles Beten,
Deinem Glücke nur geweiht;
Darfst mich niedre Magd nicht kennen,
Hoher Stern der Herrlichkeit!

Nur die Würdigste von allen
Darf beglücken deine Wahl,
Und ich will die Hohe segnen,
Viele tausendmal.

Will mich freuen dann und weinen,
Selig, selig bin ich dann;
Sollte mir das Herz auch brechen,
Brich, o Herz, was liegt daran?

He, the most wonderful of all,
How gentle and loving he is!
Sweet lips, bright eyes,
A clear mind and firm resolve.

Just as there in the deep-blue distance
That star gleams bright and brilliant,
So does he shine in my sky,
Bright and brilliant, distant and sublime.

Wander, wander on your way,
Just to gaze on your radiance,
Just to gaze on in humility,
To be but blissful and sad!

Do not heed my silent prayer,
Uttered for your happiness alone,
You shall never know me, lowly as I am,
You noble star of splendour!

Only the worthiest woman of all
May your choice elate,
And I shall bless that exalted one
Many thousands of times.

Then shall I rejoice and weep,
Blissful, blissful shall I be,
Even if my heart should break,
Break, O heart, what does it matter?

Song of the Yue People

Qing Liu (1963 -)

Text by unknown poet (770 BCE - 221 BCE)

Translation by Penglei Liang

今夕何夕兮，搴舟中流。

今日何日兮，得与王子同舟。

蒙羞被好兮，不訾诟耻。

心几烦而不绝兮，得知王子。

山有木兮木有枝，

心悦君兮君不知。

What night is tonight, all through the waves I row.

What day is today, I share with Your Highness the same canoe.

Ashamed, ashamed am I, in status so humbled.

Disturbed, disturbed am I, Your Highness I come to know.

Uphill grow trees, on the trees boughs grow.

My heart goes to you, but you don't know.

À Chloris

Reynaldo Hahn (1873 – 1947)

Text by Théophile de Viau (1590 – 1626)

Translation by Richard Stokes

S'il est vrai, Chloris, que tu m'aimes,
Mais j'entends, que tu m'aimes bien,
Je ne crois point que les rois mêmes
Aient un bonheur pareil au mien.
Que la mort serait importune
De venir changer ma fortune
A la félicité des cieux!
Tout ce qu'on dit de l'ambroisie
Ne touche point ma fantaisie
Au prix des grâces de tes yeux.

If it be true, Chloris, that you love me,
(And I'm told you love me dearly),
I do not believe that even kings
Can match the happiness I know.
Even death would be powerless
To alter my fortune
With the promise of heavenly bliss!
All that they say of ambrosia
Does not stir my imagination
Like the favour of your eyes!

‘Ein Traum’, Sechs Lieder, No. 6

Edvard Grieg (1843 – 1907)

Text by Friedrich Martin von Bodenstedt (1819 - 1892)

Translation by Richard Stokes

Mir träumte einst ein schöner Traum:
Mich liebte eine blonde Maid;
Es war am grünen Waldesraum,
Es war zur warmen Frühlingszeit:

Die Knospe sprang, der Waldbach schwoll,
Fern aus dem Dorfe scholl Geläut—
Wir waren ganzer Wonne voll,
Versunken ganz in Seligkeit.

Und schöner noch als einst der Traum
Begab es sich in Wirklichkeit—
Es war am grünen Waldesraum,
Es war zur warmen Frühlingszeit:

Der Waldbach schwoll, die Knospe sprang,
Geläut erscholl vom Dorfe her—
Ich hielt dich fest, ich hielt dich lang
Und lasse dich nun nimmermehr!

O frühlingsgrüner Waldesraum!
Du lebst in mir durch alle Zeit—
Dort ward die Wirklichkeit zum Traum,
Dort ward der Traum zur Wirklichkeit!

I once dreamed a beautiful dream:
A blonde maiden loved me,
It was in the green woodland glade,
It was in the warm springtime:

The buds bloomed, the forest stream swelled,
From the distant village came the sound of bells—
We were so full of bliss,
So lost in happiness.

And more beautiful yet than the dream,
It happened in reality,
It was in the green woodland glade,
It was in the warm springtime:

The forest stream swelled, the buds bloomed,
From the village came the sound of bells—
I held you fast, I held you long,
And now shall never let you go!

O woodland glade so green with spring!
You shall live in me for evermore—
There reality became a dream,
There dream became reality!

‘Ich Kann’s nicht fassen, nicht glauben’,
Frauenliebe und Leben, Op. 42, No. 3
Robert Schumann (1810 – 1856)
Text by Adelbert von Chamisso (1781 - 1838)
Translation by Richard Stokes

Ich kann’s nicht fassen, nicht glauben,
Es hat ein Traum mich berückt;
Wie hätt er doch unter allen
Mich Arme erhöht und beglückt?

Mir war’s, er habe gesprochen:
„Ich bin auf ewig dein“—
Mir war’s—ich träume noch immer,
Es kann ja nimmer so sein.

O lass im Traume mich sterben,
Gewieget an seiner Brust,
Den seligen Tod mich schlürfen
In Tränen unendlicher Lust.

I cannot grasp it, believe it,
A dream has beguiled me;
How, from all women, could he
Have exalted and favoured poor me?

He said, I thought,
‘I am yours forever’,
I was, I thought, still dreaming,
After all, it can never be.

O let me, dreaming, die,
Cradled on his breast;
Let me savour blissful death
In tears of endless joy.

‘Since we loved’, Oh fair to see, Op. 13b, No. 7

Gerald Finzi (1901 – 1956)

Text by Robert Bridges (1844 – 1930)

Since we loved,—(the earth that shook
As we kissed, fresh beauty took)—
Love hath been as poets paint,
Life as heaven is to a saint;

All my joys my hope excel,
All my work hath prosper’d well,
All my songs have happy been,
O my love, my life, my queen.

‘Du Ring an Meinem Finger’,
Frauenliebe und Leben, Op. 42, No. 4
Robert Schumann (1810 – 1856)
Text by Adelbert von Chamisso (1781 - 1838)
Translation by Richard Stokes

Du Ring an meinem Finger,	You ring on my finger,
Mein goldenes Ringelein,	My golden little ring,
Ich drücke dich fromm an die Lippen,	I press you devoutly to my lips,
Dich fromm an das Herze mein.	To my heart.
Ich hatt ihn ausgeträumet,	I had finished dreaming
Der Kindheit friedlich schönen Traum,	Childhood’s peaceful dream,
Ich fand allein mich, verloren	I found myself alone, forlorn
Im öden, unendlichen Raum.	In boundless desolation.
Du Ring an meinem Finger	You ring on my finger,
Da hast du mich erst belehrt,	You first taught me,
Hast meinem Blick erschlossen	Opened my eyes
Des Lebens unendlichen, tiefen Wert.	To life’s deep eternal worth.
Ich will ihm dienen, ihm leben,	I shall serve him, live for him,
Ihm angehören ganz,	Belong to him wholly,
Hin selber mich geben und finden	Yield to him and find
Verklärt mich in seinem Glanz.	Myself transfigured in his light.
Du Ring an meinem Finger,	You ring on my finger,
Mein goldenes Ringelein,	My golden little ring,
Ich drücke dich fromm an die Lippen,	I press you devoutly to my lips,
Dich fromm an das Herze mein.	To my heart.

‘Chanson de la mariée’,
Cinq mélodies populaires grecques, No. 1
Maurice Ravel (1875 – 1937)
Text by Michel-Dimitri Calvocoressi (1877 - 1944)
Translation by Richard Stokes

Réveille-toi, réveille-toi, perdrix mignonne,
Ouvre au matin tes ailes.
Trois grains de beauté, mon cœur en est brûlé!
Vois le ruban d’or que je t’apporte,
Pour le nouer autour de tes cheveux.
Si tu veux, ma belle, viens nous marier!
Dans nos deux familles, tous sont alliés!

Wake up, wake up, pretty partridge,
Spread your wings to the morning,
Three beauty spots - and my heart's ablaze.
See the golden ribbon I bring you
To tie around your tresses.
If you wish, my beauty, let us marry!
In our two families all are related.

‘Volkslied’, Six Duets, Op. 63, No. 5

Felix Mendelssohn (1809 – 1847)

Text by Ferdinand Freiligrath (1810 - 1876)

Translation by Robert Burns

O, säh ich auf der Heide dort
Im Sturme dich, im Sturme dich!
Mit meinem Mantel vor dem Sturm
Beschützt’ ich dich, beschützt’ ich dich!
O, kommt mit seinen Stürmen je
Dir Unglück nah, dir Unglück nah,
Dann ist dies Herz dein Zufluchtsort,
Gern teilt’ ich’s ja, gern teilt’ ich’s ja!

O, wär ich in der Wüste, die
So öd und dürr, so öd und dürr,
Zum Paradiese würde sie,
Wärst du bei mir, wärst du bei mir.
Und wär ein König ich, und wär
Die Erde mein, die Erde mein,
Du wärst in meiner Krone doch
Der schönste Stein, der schönste Stein.

O wert thou in the cauld blast,
On yonder lea, on yonder lea,
My plaidie to the angry airt,
I’d shelter thee, I’d shelter thee;
Or did Misfortune’s bitter storms
Around thee blaw, around thee blaw
Thy bield should be thy bosom,
To share it a’, to share it a’.

O were I in the wildest waste
Sae black and bare, sae black and bare,
The desert were a Paradise,
If thou wert there, if thou wert there.
Or were I Monarch o’ the globe,
Wi’ thee to reign, wi’ thee to reign,
The brightest jewel in my Crown
Wad be my Queen, wad be my Queen.

‘Helft mir Ihn Schwestern’,
Frauenliebe und Leben, Op. 42, No. 5
Robert Schumann (1810 – 1856)
Text by Adelbert von Chamisso (1781 - 1838)
Translation by Richard Stokes

Helft mir, ihr Schwestern,
Freundlich mich schmücken,
Dient der Glücklichen heute mir,
Windet geschäftig
Mir um die Stirne
Noch der blühenden Myrte Zier.

Als ich befriedigt,
Freudigen Herzens,
Sonst dem Geliebten im Arme lag,
Immer noch rief er,
Sehnsucht im Herzen,
Ungeduldig den heutigen Tag.

Helft mir, ihr Schwestern,
Helft mir verscheuchen
Eine törichte Bangigkeit,
Dass ich mit klarem
Aug ihn empfange,
Ihn, die Quelle der Freudigkeit.

Bist, mein Geliebter,
Du mir erschienen,
Giebst du mir, Sonne, deinen Schein?
Lass mich in Andacht,
Lass mich in Demut,
Lass mich verneigen dem Herren mein.

Streuet ihm, Schwestern,
Streuet ihm Blumen,
Bringet ihm knospende Rosen dar,
Aber euch, Schwestern,
Grüss ich mit Wehmut,
Freudig scheidend aus eurer Schar.

Help me, my sisters,
With my bridal attire,
Serve me today in my joy,
Busily braid
About my brow
The wreath of blossoming myrtle.

When with contentment
And joy in my heart
I lay in my beloved’s arms,
He still called,
With longing heart,
Impatiently for this day.

Help me, my sisters,
Help me banish
A foolish fearfulness;
So that I with bright eyes
May receive him,
The source of all my joy.

Have you, my love,
Really entered my life,
Do you, O sun, give me your glow?
Let me in reverence,
Let me in humility
Bow before my lord.

Scatter flowers, O sisters,
Scatter flowers before him,
Bring him budding roses.
But you, sisters,
I greet with sadness,

As I joyfully take leave of you.

'The Year's at the Spring',
Three Browning Songs, No. 1
Amy Beach (1867 – 1944)
Text by Robert Browning (1812 - 1889)

The year's at the spring,
And day's at the morn;
Morning's at seven;
The hill-side's dew-pearl'd;
The lark's on the wing;
The snail's on the thorn;
God's in His heaven–
All's right with the world!

- Interval -

Joie

Jules Massenet (1842 – 1912)

Text by Camille Distel (1880 – 1910)

Translation by Natalka Pasicznyk

Un oiselet sautille et chante,
Joie aimable et charmante!
C'est comme un paradis
Se jouer aux tallis
Tout fraîchement fleuris (la! la!),
De notre forêt verdoyante!

A little bird jumps and sings, kind and charming joy!

This is like paradise, to play in the thickets all fresh and flowery, la la la, in our green forest!

Un ruisselet descend et chante,
Joie aimable et charmante!
Les travailleurs sont gais,
Car les champs et les prés
Sont aussi bien parés (la! la!)
Que notre forêt verdoyante!

A brook descends and sings, kind and charming joy!

The workers are gay, because the fields and meadows are ready, la la la, that our forest is green.

La jeune fille danse et chante,
Joie aimable et charmante!
L'air est plein de chansons,
Le ciel est pur, allons,
Donnons la main, dansons (la! la!)
Dans notre forêt verdoyante!

The young girl dances and sings, kind and charming joy!

The air is full of song, the sky is pure, let's go! Let's give our hands, we dance! La la la, in our green forest!

‘Süßer Freund, du blickest’,

Frauenliebe und Leben, Op. 42, No. 6

Robert Schumann (1810 – 1856)

Text by Adelbert von Chamisso (1781 - 1838)

Translation by Richard Stokes

Süsser Freund, du blickest
Mich verwundert an,
Kannst es nicht begreifen,
Wie ich weinen kann;
Lass der feuchten Perlen
Ungewohnte Zier
Freudig hell erzittern
In dem Auge mir!

Wie so bang mein Busen,
Wie so wonnevoll!
Wüsst ich nur mit Worten,
Wie ich’s sagen soll;
Komm und birg dein Antlitz
Hier an meiner Brust,
Will in’s Ohr dir flüstern
Alle meine Lust.

Weisst du nun die Tränen,
Die ich weinen kann,
Sollst du nicht sie sehen,
Du geliebter Mann?
Bleib an meinem Herzen,
Fühle dessen Schlag,
Dass ich fest und fester
Nur dich drücken mag.

Hier an meinem Bette
Hat die Wiege Raum,
Wo sie still verberge
Meinen holden Traum;
Kommen wird der Morgen,
Wo der Traum erwacht,
Und daraus dein Bildnis
Mir entgegen lacht.

Sweet friend, you look
At me in wonder,
You cannot understand
How I can weep;
Let the unfamiliar beauty
Of these moist pearls
Tremble joyfully bright
In my eyes!

How anxious my heart is,
How full of bliss!
If only I knew
How to say it in words;
Come and hide your face
Here against my breast,
For me to whisper you
All my joy.

Do you now understand the tears
That I can weep,
Should you not see them,
Beloved husband?
Stay by my heart,
Feel how it beats,
That I may press you
Closer and closer.

Here by my bed
There is room for the cradle,
Silently hiding

My blissful dream;

The morning shall come

When the dream awakens,

And your likeness

Laughs up at me.

So schlaf in Ruh

Felix Mendelssohn (1809 – 1847)

Text by A.H. Hoffmann von Fallersleben (1798–1874)

Translation by Sharon Krebs

So schlaf' in Ruh!
Die Zeitlos' und die Tulpe nickt,
Auf daß der Schlaf sie auch erquickt.
Die Äugelein zu!
Mein Kindlein du!
So schlaf' in Ruh!

Now sleep in peace,
The timeless and the tulip nod
To be refreshed in sleep,
Close your little eyes!
My little child,
Now sleep in peace!

So schlaf' in Ruh!
Die Sternlein leuchten hell und klar,
Es kommt von dort der Engel Schaar,
Die Äugelein zu!
Mein Kindlein du,
So schlaf' in Ruh!

Now sleep in peace!
The stars shine bright and clear;
It comes from there, the angel band,
Close your little eyes!
My little child,
Now sleep in peace!

So schlaf' in Ruh!
Es kommt auch einer her und wacht,
Mein Kind, bei dir die ganze Nacht.
Die Äugelein zu!
Mein Kindlein du,
So schlaf' in Ruh!

Now sleep in peace!
Someone comes and
watches over you the whole night.
Close your little eyes!
My little child,
Now sleep in peace!

So schlaf' in Ruh!
Er breitet seine Flügel aus,
Und singt: O segne Gott dies Haus!
Die Äugelein zu!
Mein Kindlein du,
So schlaf' in Ruh!

Now sleep in peace!
He spreads his wings,
And sings: “God bless this house!”
Close your little eyes!
My little child,
Now sleep in peace!

‘An meinem Herzen, an meiner Brust’,

Frauenliebe und Leben, Op. 42, No. 7Robert Schumann (1810 – 1856)

Text by Adelbert von Chamisso (1781 - 1838)

Translation by Richard Stokes

An meinem Herzen, an meiner Brust,
Du meine Wonne, du meine Lust!

Das Glück ist die Liebe, die Lieb ist das Glück,
Ich hab’s gesagt und nehm’s nicht zurück.

Hab überschwenglich mich geschätzt,
Bin überglücklich aber jetzt.

Nur die da säugt, nur die da liebt
Das Kind, dem sie die Nahrung giebt;

Nur eine Mutter weiss allein,
Was lieben heisst und glücklich sein.

O, wie bedaur’ ich doch den Mann,
Der Mutterglück nicht fühlen kann!

Du lieber, lieber Engel, Du
Du schauest mich an und lächelst dazu!

An meinem Herzen, an meiner Brust,
Du meine Wonne, du meine Lust!

On my heart, at my breast,
You my delight, my joy!

Happiness is love, love is happiness,
I’ve always said and say so still.

I thought myself rapturous,
But now am delirious with joy.

Only she who suckles, only she who loves
The child that she nourishes;

Only a mother knows
What it means to love and be happy.

Ah, how I pity the man
Who cannot feel a mother’s bliss!

You dear, dear angel, you,
You look at me and you smile!

On my heart, at my breast,
You my delight, my joy!

歌

歌词：Rossetti

翻译：徐志摩

作曲：张瑞

我死去的时候，

亲爱的，别为我唱悲伤的歌

我坟上不必安插蔷薇

也无需浓荫的柏树

让盖着我的青青的草

淋着雨也沾着露珠

假如你愿意请记着我

要是你甘心忘了我

我再不见地面的青荫

觉不到雨露的甜蜜

再听不到夜莺的歌喉

在黑夜里倾吐悲啼

在悠久的坟墓中迷惘

阳光不升起

我也许，也许我还记得你

为我唱悲伤的**歌**

Song

Text by Christina Rossetti (1830 – 1894)

Translated by Xu Zhimo (1897-1931)

Composer: Zhang Rui

When I am dead, my dearest,
Sing no sad songs for me;
Plant thou no roses at my head,
Nor shady cypress tree:
Be the green grass above me
With showers and dewdrops wet;
And if thou wilt, remember,
And if thou wilt, forget.
I shall not see the shadows,
I shall not feel the rain;
I shall not hear the nightingale
Sing on, as if in pain:
And dreaming through the twilight
That doth not rise nor set,
Haply I may remember,
And haply may forget.

‘Fear no more the heat o' the sun’,
Let Us Garlands Bring, Op. 18, No 3
Gerald Finzi (1901 – 1956)
Text by William Shakespeare (1564 – 1616)

Fear no more the heat o’ the sun,
Nor the furious winter’s rages;
Thou thy worldly task hast done,
Home art gone, and ta’en thy wages:
Golden lads and girls all must,
As chimney-sweepers, come to dust.

Fear no more the frown o’ the great;
Thou art past the tyrant’s stroke;
Care no more to clothe and eat;
To thee the reed is as the oak:
The scepter, learning, physic, must
All follow this, and come to dust.

Fear no more the lightning flash,
Nor the all-dreaded thunder stone;
Fear not slander, censure rash;
Thou hast finished joy and moan:
All lovers young, all lovers must
Consign to thee, and come to dust.

No exorciser harm thee!
Nor no witchcraft charm thee!
Ghost unlaid forbear thee!
Nothing ill come near thee!
Quiet consummation have;
And renownèd be thy grave!

Erster Verlust

Franz Schubert (1797 – 1828)

Text by J. W. von Goethe (1749 - 1832)

Translation by Richard Wigmore

Ach, wer bringt die schönen Tage,
Jene Tage der ersten Liebe,
Ach, wer bringt nur eine Stunde
Jener holden Zeit zurück!
Einsam nähr' ich meine Wunde,
Und mit stets erneuter Klage
Traur' ich ums verlorne Glück,
Ach, wer bringt die schönen Tage,
Jene holde Zeit zurück!

Ah, who will bring back those fair days,
those days of first love?
Ah, who will bring back but one hour
of that sweet time?
Alone I nurture my wound
and, forever renewing my lament,
mourn my lost happiness.
Ah, who will bring back those fair days,
that sweet time?

Phoenix Hairpin

Yi Zhou (1943 -)

Text by You Lu (1125-1210)

Translation by Penglei Liang

红酥手，

黄縢酒，

满城春色宫墙柳；

东风恶，

欢情薄，

一怀愁绪，几年离索，

错、错、错。

春如旧，

人空瘦，

泪痕红浥鲛绡透；

桃花落，

闲池阁，

山盟虽在，锦书难托，

莫、莫、莫！

Pink hands so fine,

Gold-branded wine,

Spring paints the willows green palace walls can't confine.

East wind unfair,

Happy times rare.

In my heart sad thoughts throng; We've severed for years long.

Wrong, wrong, wrong.

Spring is as green,

In vain she's lean.

Her kerchief soaked with tears and red with stains unclean.

Peach blossoms fall

Near deserted hall.

Our oath is still there. Lo! No words to her can go.

No, no, no!

L'Alba Separa Dalla Luce L'ombra

Paolo Tosti (1846 – 1916)

Text by Gabriele D'Annunzio (1863 - 1938)

Translation by Antonio Giuliano

L'alba sepàra dalla luce l'ombra,
E la mia voluttà dal mio desire.
O dolce stelle, è l'ora di morire.
Un più divino amor dal ciel vi sgombra.

Pupille ardenti, O voi senza ritorno
Stelle tristi, spegnetevi incorrotte!
Morir debbo. Veder non voglio il giorno,
Per amor del mio sogno e della notte.

Chiudimi, O Notte, nel tuo sen materno,
Mentre la terra pallida s'irrora.
Ma che dal sangue mio nasca l'aurora
E dal sogno mio breve il sole eterno!

The dawn divides the darkness from the light,
And my sensual pleasure from my desire,
O sweet stars, the hour of death is now at hand:
A love more holy sweeps you from the skies.

Gleaming eyes, O you who'll ne'er return,
sad stars, snuff out your uncorrupted light!
I must die, I do not want to see the day,
For love of my own dream and of the night.

Envelop me, O Night in your maternal breast,
While the pale earth bathes itself in dew;
But let the dawn rise from my blood
And from my brief dream the eternal sun

‘Nun hast du mir den ersten Schmerz getan’,
Frauenliebe und Leben, Op. 42, No. 8
Robert Schumann (1810 – 1856)
Text by Adelbert von Chamisso (1781 - 1838)
Translation by Richard Stokes

Nun hast du mir den ersten Schmerz getan,
Der aber traf.
Du schläfst, du harter, unbarmherz’ger Mann,
Den Todesschlaf.

Es blicket die Verlassne vor sich hin,
Die Welt ist leer.
Geliebet hab ich und gelebt, ich bin
Nicht lebend mehr.

Ich zieh' mich in mein Innres still zurück,
Der Schleier fällt,
Da hab ich dich und mein verlornes Glück,
Du meine Welt!

Now you have caused me my first pain,
But it struck hard,
You sleep, you harsh and pitiless man,
The sleep of death.

The deserted one stares ahead,
The world is void.
I have loved and I have lived,
And now my life is done.

Silently I withdraw into myself,
The veil falls,
There I have you and my lost happiness,
You, my world!

Morgen!, Op. 27, No. 4

Richard Strauss (1864 – 1949)

Text by John Henry Mackay (1864 - 1933)

Translation by Richard Stokes

Und morgen wird die Sonne wieder scheinen
Und auf dem Wege, den ich gehen werde,
Wird uns, die Glücklichen, sie wieder einen
Inmitten dieser sonnenatmenden Erde ...

Und zu dem Strand, dem weiten, wogenblauen,
Werden wir still und langsam niedersteigen,
Stumm werden wir uns in die Augen schauen,
Und auf uns sinkt des Glückes stummes Schweigen ...

And tomorrow the sun will shine again
And on the path that I shall take,
It will unite us, happy ones, again,
Amid this same sun-breathing earth ...

And to the shore, broad, blue-waved,
We shall quietly and slowly descend,
Speechless we shall gaze into each other's eyes,
And the speechless silence of bliss shall fall on us

ROYAL
COLLEGE
OF MUSIC
London

ORGAN INTERLUDES:
JAKE SCICINSKI

Friday 25 October, 6pm
Amaryllis Fleming Concert Hall

ORGAN INTERLUDES: JAKE SCICINSKI

Friday 25 October, 6pm, Amaryllis Fleming Concert Hall

JS Bach (1685–1750)	Prelude and Fugue in D minor BWV 539		9'
	i	*Prelude*	
	ii	*Fugue*	
Mendelssohn (1809–1847)	Sonata no 3		12'
	i	*Con moto maestoso*	
	ii	*Andante tranquillo*	
Stanford (1852–1924)	Postlude on a Theme of Gibbons		4'
Ireland (1879–1962)	Elegy (arr Alec Rowley)		5'
Parry (1848–1918)	3 Chorale Fantasias		8'
	iii	*The Old Hundredth*	

Jake Scicinski organ

This recital largely celebrates composers associated with the RCM, where John Ireland was a composition student of Stanford. Stanford, whose centenary anniversary is this year, worked alongside Parry, the latter serving as the college's director from 1895 until his death in 1918. Both were in turn influenced by the German Romantic school, with Parry often modelling his music on the works of Wagner, whilst Stanford had studied in Leipzig. This in turn links him to Mendelssohn who worked to re-ignite interest in the music of Bach and himself was inspired by the latter's succinct counterpoint. In the words of Max Reger –'everything starts and ends with Bach'.

Jake Scicincki

Jake grew up in Ealing and began studying organ with Richard Leach, later benefiting from tuition from Martin Singleton and George de Voil. Following a year working at the organ builder Bishop and Sons, Jake enrolled to study organ at the RCM. He is currently in his third year of undergraduate studies under David Graham and Charlie Andrews. His course has enabled him to play some of Europe's most famous organs, most notably in the Thomaskirche in Leipzig and St Bavo's Church in Haarlem. Until July 2023, Jake served as organ scholar at St John's, Notting Hill where he was responsible for accompanying the professional choir and assisting in conducting their rehearsals. In the past year he served as organist at St Luke's Pinner and has recently taken up new positions at the Jesuit Church in Farm Street, Mayfair and at Brentwood Cathedral. He also maintains a busy freelance career, playing for services and concerts around London, most notably at St John's Smith Square alongside the West London Sinfonia. Solo recitals include those at St James' Sussex Gardens, Southwark Cathedral and Holy Trinity Sloane Square. Jake is also a member of the University of London Chamber Choir with whom he has performed Handel's *Dixit Dominus* and Purcell's *Dido and Aeneas* and has also accompanied them on the organ at Chichester and Salisbury Cathedrals.

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Latecomers will not be allowed into the auditorium until a suitable break. In the interests of safety, sitting or standing on the steps or floors is strictly prohibited. Thank you for your co-operation.

Programme details correct at time of going to print.

CHAMBER SPOTLIGHT: CUISINE
Wednesday 6 November, 6pm
Performance Hall

The first concert in this season's Chamber Spotlight series is based around food, including *Kitchen* by RCM percussion alumna Louise Goodwin, and the suite from Martinu's convivial one act ballet in which dancers are called upon to portray an array of cooking utensils.

Louise Goodwin Kitchen
Dani Howard The Vino Encores
Martinu La Revue de Cuisine Suite

Tickets: £5
Box Office 020 7591 4314 | www.rcm.ac.uk/events

RCM SCHOLARSHIPS

In 1882 an appeal was made to the British public to support the newly founded Royal College of Music. As a result, 50 scholarships were established. Of the 1,500 prospective students who applied, scholarships were awarded to applicants from across musical disciplines and society, including a mill girl, the daughter of a brickmaker, the son of a blacksmith and the son of a farm labourer. Over 140 years on much has changed, but the RCM remains committed to its founding principles – in particular, that no talented student should be denied an RCM education for want of funds. Last year, a total of nearly £4 million was awarded by the RCM to over half of our students. World-class music education is expensive and with the ever-increasing cost of living in London, every gift to the RCM Scholarships Fund truly makes a difference. For further information on how you can help secure the future of music, please contact Stephen Wilkinson, Head of Philanthropy on **0207 591 4743** or at stephen.wilkinson@rcm.ac.uk.

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ROYAL COLLEGE OF MUSIC London

RCM AT ST. MARY ABBOTS

Friday 25 October, 1.05pm

Welcome to this performance at Saint Mary Abbots Church. Please turn off your mobile phone to avoid any disturbance to the performers. Photographs may only be taken during applause following a performance, unless otherwise notified. Private filming, sound recording and commercial photography are not permitted without prior written permission.

Liszt (1811–1886)	Sonetto 104 del Petrarca	*7'*

Marvin Beli piano

Rachmaninoff (1873–1943)	Etudes Tableaux op 39 *i* *No 1 in C minor*	3'

Marvin Beli piano

Brahms (1833–1897)	Piano Quartet in G minor op 25 *i* *Allegro* *ii* *Intermezzo* *iii* *Andante con moto* *iv* *Rondo alla zingarese*	38'

Antigone Hourt violin
Norea Quirijnen viola
Filippo Ramacciotti cello
Maximilian Maisky piano

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ROYAL COLLEGE OF MUSIC

Founded in 1882, the RCM moved to its present site on Prince Consort Road in 1894. Illustrious alumni include Benjamin Britten, Ralph Vaughan Williams, Samuel Coleridge-Taylor, Gustav Holst, Dame Joan Sutherland, Sir Thomas Allen, Sir Colin Davis, John Wilson, Alina Ibragimova, Gerald Finley and Dame Sarah Connolly. In addition to its 1000 full time students, the College engages dynamically with a wider and more diverse community of children and adults through a dedicated range of creative activities delivered by RCM Sparks' education and participation projects, RCM Junior Department programme and the Creative Careers Centre. The growing schedule of live-streamed concerts and masterclasses can be viewed on www.rcm.ac.uk and www.youtube.com/rcmlondon.

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ROYAL
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A CHILD OF OUR TIME

Thursday 31 October and Friday 1 November 2024
7.30pm | Amaryllis Fleming Concert Hall
Martyn Brabbins conductor
Deniz Sensoy violin
Pumeza Matshikiza soprano
Lily Mo Browne alto
Zwakele Tshabalala tenor
Jonathan Lemalu bass
RCM Symphony Orchestra and Chorus

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Jonathan Lemalu bass
RCM Symphony Orchestra and Chorus
Mariana Rosas chorus director

Bruch (1838–1920) — Violin Concerto no 1 in G minor op 26 — *25'*

i *Vorspiel: Allegro moderato*
ii *Adagio*
iii *Finale: Allegro energico*

INTERVAL

Tippett (1905–1998) — A Child of Our Time — *75'*

Part I

i *The world turns on its dark side (chorus)*
ii *The Argument: Man has measured the heavens (alto)*
Interludium
iii *Scena: Is evil then good? (chorus and alto)*
iv *The Narrator: Now in each nation (bass)*
v *Chorus of the Oppressed: When shall the usurer's city cease? (chorus)*
vi *I have no money for my bread (tenor)*
vii *How can I cherish my man in such days? (soprano)*
viii *A Spiritual: Steal away (chorus and soli)*

Part II

ix *A star rises in mid-winter (chorus)*
x *The Narrator: And a time came (bass)*
xi *Chorus of the Persecutors and Persecuted: Away with them! (double chorus)*
xii *The Narrator: Where they could, they fled (bass)*
xiii *Chorus of the Self-righteous: We cannot have them in our Empire (chorus)*
xiv *The Narrator: And the boy's mother wrote a letter (bass)*
xv *Scena: O my son! (soprano, alto, tenor and bass)*
xvi *A Spiritual: Nobody knows the trouble I see, Lord (chorus and soli)*

xvii *Scena: The boy becomes desperate in his agony (bass and alto)*
xviii *The Narrator: They took a terrible vengeance (bass)*
xix *The Terror: Burn down their houses! (chorus)*
xx *The Narrator: Men were ashamed of what was done (bass)*
xxi *A Spiritual of Anger: Go down, Moses (chorus and bass)*
xxii *The Boy Sings in his Prison: My dreams are all shattered (tenor)*
xxiii *The Mother: What have I done to you, my son? (soprano)*
xxiv *The dark forces rise like a flood (alto)*
xxv *A Spiritual: O, by and by (chorus and soprano)*

Part III

xxvi *The cold deepens (chorus)*
xxvii *The soul of man (alto)*
xxiii *Scena: The words of wisdom are these (bass and chorus) Praeludium*
xxix *General Ensemble: I would know my shadow and my light (chorus and soli)*
xxx *A Spiritual: Deep river, my home is over Jordan (chorus and soli)*

Welcome to the Royal College of Music

Founded in 1882, the Royal College of Music moved to its present site on Prince Consort Road, opposite the Royal Albert Hall, in 1894, and has been recognised as the leading conservatoire in the world for Performing Arts in the QS rankings for the last three years. Illustrious alumni include Benjamin Britten, Ralph Vaughan Williams, Samuel Coleridge-Taylor, Gustav Holst, Dame Joan Sutherland, Sir Thomas Allen, Sir Colin Davis, John Wilson, Alina Ibragimova, Gerald Finley and Dame Sarah Connolly. In addition to the vocational training it provides to its 1000 full time students, the College engages dynamically with a wider and diverse community of children and adults through a dedicated range of creative activities delivered by RCM Sparks' education and participation projects, RCM Junior Department programme and the Creative Careers Centre. Graduates from the RCM are to be found performing at the highest levels as soloists, composers and in ensembles around the world.

You can follow the RCM on **X** and **Instagram @RCMLondon**, find us on **Facebook/royalcollegeofmusic** and subscribe to our **YouTube** channel **@RCMLondon**.

The Royal College of Music Symphony Orchestra performs with conductors and musicians of the highest international stature and is frequently invited to perform in prestigious venues across London and beyond. Past and forthcoming conductors include Sakari Oramo, Sir Antonio Pappano, Thomas Zehetmair, Ryan Bancroft, Vasily Petrenko, Jessica Cottis and Rafael Payare. Performances are given after intensive rehearsals and many concerts are broadcast live and on demand to an international audience online. The members of the RCM Symphony Orchestra are some of the world's very best young instrumentalists, who have chosen to study at the RCM for its unrivalled blend of superlative teaching, extensive performance opportunities, and close connections with the orchestral profession. In addition to the many professors who are active professional instrumentalists, the RCM participates in side-by-side and other experience schemes with, amongst others, the BBC Symphony Orchestra, the London Symphony Orchestra, the Orchestra of English National Opera, the Philharmonia, the Royal Philharmonic Orchestra and the Chamber Orchestra of Europe. This enables students to experience professional conditions and achieve professional standards before they graduate. The RCM's long tradition of high-quality orchestral training has launched the careers of many distinguished orchestral players throughout its history.

The RCM Chorus has been a leading ensemble in the College for many years. The ensemble is the largest at the RCM with around 200 musicians performing together. Following preparation with some of the leading choral trainers, the chorus performs with the RCM Symphony Orchestra to sell-out audiences. The size of the ensemble has enabled the choir to undertake a variety of large-scale repertoire. These have included Vaughan Williams' *A Sea Symphony* with Adrian Partington and most recently L Boulanger's *Psalm 130 Du fond de l'abîme* and Stravinsky's *Symphonie de psaumes* with Sir Andrew Davis.

This evening, Prince Consort Professor of Conducting, Martyn Brabbins, leads the RCM Symphony Orchestra and Chorus in one of the most monumental works of the 20th century: *A Child of Our Time* by alumnus Sir Michael Tippett. Preceding this, the concert opens with Bruch's ravishing Violin Concerto performed by one of the RCM's Concerto Competition winners, Deniz Sensoy.

Max Bruch was a prominent and respected composer, conductor and teacher, who received his initial music training from his mother. He began composing aged eleven and by 14 had already produced a symphony and a string quartet. Bruch began work on his renowned concerto at the age of 26; however, he took four years to complete it. The premiere was given in 1866 in Coblenz, featuring Otto von Königslöw as soloist and Bruch himself conducting, but dissatisfied with the work, Bruch swiftly withdrew the piece from further performance. Subsequently, he sent the manuscript to several musician friends, including the virtuoso violinist Joseph Joachim, who replied with an extensive list of proposals for improvement.

He later withheld the publication of Joachim's letter fearing that it would portray him as overly reliant on the violinist for the creation of the work. The revised concerto was presented at a concert in 1868 with Joachim as soloist. It enjoyed immediate acclaim, rapidly establishing itself as a staple in the repertoire. In appreciation of Joachim's contributions, Bruch dedicated the work to him. The manuscript carried the inscription 'Joseph Joachim in Verehrung zugeeignet' – though Joachim opted to replace the word 'Verehrung' (respect) with 'Freundschaft' (friendship). The work draws several similarities from Mendelssohn's admired violin concerto, notably its omission of a long orchestral introduction and its fluid transitions between movements. Its enduring popularity can be attributed to its ability to showcase the violin through stunning virtuosic passages, its improvisatory feel and the breathtaking finale that allows the instrument to resonate.

This captivating concerto is paired with Michael Tippett's poignant choral composition, written at the onset of the Second World War. Michael Tippett's secular oratorio was composed in response to the social injustices and troubling political events of the time. Reflecting his pacifism, the piece aims to convey his solidarity with those who are oppressed and serves as a powerful call for peace. One particular event affected Tippett deeply. In 1938 a young Polish Jew named Herschel Grynszpan sought refuge in France to escape Nazi persecution. In a moment of desperation, he shot and killed a German official. The Nazi response was severe; his parents were executed, and Grynszpan disappeared. Furthermore, the Nazis also used this assassination as a pretext to launch a brutal campaign of hatred and violence against the Jewish people known as 'Kristallnacht' or the Night of Broken Glass. It resulted in the deaths of 91 people and saw 30,000 Jewish men arrested and sent to concentration camps. Tippett took the title for his work from a novel by anti Nazi writer, Ödön von Horváth which recounts the story of a Nazi soldier who experiences suffering due to his acts of kindness.

Tippett's oratorio mirrors the three-part baroque framework reminiscent of Handel's *Messiah* which he had studied in the 1930s: The first part addresses oppression, the second part depicts the story of a young man's quest for justice and its tragic repercussions, and the final section contemplates any moral lessons that can be learnt from these events. A narrator guides the listener through the story, followed by interjections from the chorus and moral reflections from the soloists. At the heart of the work are five powerful African American-inspired spirituals, which function similarly to Bach chorales. By incorporating these songs, Tippett highlights their universal resonance exploring themes of suffering, despair and hope.

Part I

Chorus
The world turns on its dark side.
It is winter.

The Argument
Alto
Man has measured the heavens with a telescope, driven the gods from their thrones.
But the soul, watching the chaotic mirror, knows that the gods return.
Truly, the living god consumes within and turns the flesh to cancer.

Interludium

Scena
Chorus
Is evil then good?
Is reason untrue?

Alto
Reason is true to itself;
But pity breaks open the heart.

Chorus
We are lost.
We are as seed before the wind.
We are carried to a great slaughter.

The Narrator (bass)
Now in each nation there were some cast out by authority and tormented,
made to suffer for the general wrong.
Pogroms in the east, lynching in the west:
Europe brooding on a war of starvation.
And a great cry went up from the people.

Chorus of the Oppressed
When shall the usurer's city cease?
And famine depart from the fruitful land?

Tenor
I have no money for my bread;
I have no gift for my love.
I am caught between my desires and their frustration as between the hammer and the anvil.
How can I grow to a man's stature?

Soprano
How can I cherish my man in such days,
or become a mother in a world of destruction?
How shall I feed my children on so small a wage?
How can I comfort them when I am dead?

A Spiritual
Chorus & soli
Steal away, steal away, steal away to Jesus;
Steal away, steal away home,
I han't got long to stay here.

My Lord, He calls me, He calls me by the thunder,
The trumpet sounds within-a my soul,
I han't got long to stay here.

Steal away, steal away, steal away to Jesus;
Steal away, steal away home,
I han't got long to stay here.

Green trees a-bending, poor sinner stands a-trembling,
The trumpet sounds within-a my soul,
I han't got long to stay here.

Steal away, steal away, steal away to Jesus;
Steal away, steal away home –
I han't got long to stay here.

Part II

Chorus
A star rises in mid-winter.
Behold the man! The scapegoat!
The child of our time.

The Narrator (bass)
And a time came when in the continual persecution one race stood for all.

Chorus of Persecutors and Persecuted
Away with them!
Curse them! Kill them!
They infect the state.
Where? How? Why?
We have no refuge.

The Narrator (bass)
Where they could, they fled from the terror,
And among them a boy escaped secretly, and was kept in hiding in a great city.

Chorus of the Self-righteous
We cannot have them in our Empire.
They shall not work, nor draw a dole.
Let them starve in No-Mans-Land!

The Narrator (bass)
And the boy's mother wrote a letter, saying:

Scena
Solo quartet
Mother (soprano)
O my son! In the dread terror, they have brought me near to death.

Boy (tenor)
Mother! Mother!
Though men hunt me like an animal,
I will defy the world to reach you.

Aunt (alto)
Have patience.
Throw not your life away in futile sacrifice.

Uncle (bass)
You are as one against all.
Accept the impotence of your humanity.

Boy (tenor)
No! I must save her.

A Spiritual
Chorus & soli
Nobody knows the trouble I see, Lord,
Nobody knows like Jesus.

O brothers, pray for me,
And help me to drive old Satan away.

Nobody knows the trouble I see, Lord,
Nobody knows like Jesus.

O mothers, pray for me,
And help me to drive old Satan away.

Nobody knows the trouble I see, Lord,
Nobody knows like Jesus.

Scena
The Narrator (bass)
The boy becomes desperate in his agony.

Aunt (alto)
A curse is born.
The dark forces threaten him.

The Narrator (bass)
He goes to authority.
He is met with hostility.

Aunt (alto)
His other self rises in him, demonic and destructive.

The Narrator (bass)
He shoots the official.

Aunt (alto)
But he shoots only his dark brother –
And see – he is dead.

The Narrator (bass)
They took a terrible vengeance.

The Terror
Chorus
Burn down their houses!
Beat in their heads!
Break them in pieces on the wheel!

The Narrator (bass)
Men were ashamed of what was done.
There was bitterness and horror.

A Spiritual of Anger
Chorus & bass
Go down, Moses, way down in Egypt land:
Tell old Pharaoh, to let my people go.

When Israel was in Egypt land,
let my people go.
Oppressed so hard they could not stand,
Let my people go.
'Thus spake the Lord', bold Moses said,
Let my people go
'If not, I'll smite your first-born dead',
Let my people go.

Go down, Moses, way down in Egypt land:
Tell old Pharaoh, to let my people go.

The Boy Sings in his Prison
Boy (tenor)
My dreams are all shattered in a ghastly reality.
The wild beating of my heart is stilled;
day by day.
Earth and sky are not for those in prison.
Mother! Mother!

The Mother (soprano)
What have I done to you, my son?
What will become of us now?
The springs of hope are dried up.
My heart aches in unending pain.

Aunt (alto)
The dark forces rise like a flood.
Men's hearts are heavy: they cry for peace.

A Spiritual
Chorus & soprano
O, by and by,
I'm going to lay down my heavy load.

I know my robe's going to fit me well,
I tried it on at the gates of Hell.

O, Hell is deep and a dark despair,
O, stop, poor sinner, and don't go there!

O, by and by, by and by
I'm going to lay down my heavy load.

Part III

Chorus
The cold deepens.
The world descends into the icy waters
where lies the jewel of great price.

Alto
The soul of man is impassioned like a woman.
She is old as the earth, beyond good and evil,
the sensual garments.
Her face will be illumined like the sun.
Then is the time of his deliverance.

Scena
Bass
The words of wisdom are these:
Winter cold means inner warmth, the secret
nursery of the seed.

Chorus
How shall we have patience for the
consummation of the mystery?
Who will comfort us in the going through?

Bass
Patience is born in the tension of loneliness.
The garden lies beyond the desert.

Chorus
Is the man of destiny master of us all?
Shall those cast out be unavenged?

Bass
The man of destiny is cut off from fellowship.
Healing springs from the womb of time.
The simple-hearted shall exult in the end.

Chorus
What of the boy, then? What of him?

Bass
He, too, is outcast, his manhood broken in the
clash of powers.
God overpowered him, the child of our time.

Praeludium

General Ensemble
Tenor
I would know my shadow and my light,
So shall I at last be whole.

Bass
Then courage, brother, dare the grave passage.

Soprano
Here is no final grieving, but an abiding hope.

Alto
The moving waters renew the earth.
It is spring.

Chorus
I would know my shadow and my light,
So shall I at last be whole.
Then courage, brother, dare the grave passage.
Here is no final grieving, but an abiding hope.
The moving waters renew the earth.
It is spring.

A Spiritual
Chorus & soli
Deep river, my home is over Jordan,
Deep river, Lord, I want to cross over into camp
ground.

Oh, chillun! Oh, don't you want to go,
To that gospel feast,
That promised land,
That land where all is peace?
Walk into heaven, and take my seat,
And cast down my crown at Jesus' feet.

Deep river, my home is over Jordan,
I want to cross over into camp ground, Lord!

A Child of Our Time by Sir Michael Tippett
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Martyn Brabbins

Martyn Brabbins was recently appointed Chief Conductor of the Malmö Symphony, starting in the 2025/26 season. He was Music Director of the English National Opera from 2016–2023. Martyn has had a busy opera career since his early days at the Kirov and more recently at La Scala, and the Bayerische Staatsoper. He guest conducts with top international orchestras such as the Royal Concertgebouw, San Francisco Symphony, DSO Berlin and Tokyo Metropolitan Symphony, as well as the Philharmonia, BBC Symphony and most of the leading UK orchestras. He is a popular figure at the BBC Proms, who in 2019 commissioned 14 composers to write a birthday tribute to him. Known for his advocacy of British composers, he has conducted hundreds of world premieres across the globe. He has recorded nearly 150 CDs to date, including prize-winning discs of operas by Korngold, Birtwistle and Harvey. In 2023 he received the RPS Conductor Award for his contribution to UK musical life. Amongst his symphonic highlights of 2023/24 were the BBC Proms with Stravinsky, Reich, Tippett and Elgar. Engagements in the 2024/25 season include the BBC Symphony Orchestra at the Barbican (Boulez), and his debut with the Danish National Symphony. He is Prince Consort Professor of Conducting at the Royal College of Music, Visiting Professor at the Royal Scottish Conservatoire and Artistic Advisor to the Huddersfield Choral Society.

Deniz Sensoy

In 2022, Turkish violinist Deniz Sensoy was awarded the Queen Elizabeth The Queen Mother Scholarship to study at the RCM. She is continuing her Master's studies with Alexander Gilman supported by a full ABRSM Scholarship. Deniz was named one of Classic FM's Rising Stars in 2024, awarded the 2024/25 London Symphony Orchestra Conservatoire Scholarship, was a Britten Pears Young Artist, and received the 'Future's Women Stars' Prize from the Istanbul Foundation for Culture and Arts. Notable performances include recitals at Wigmore Hall, and playing alongside Maxim Vengerov at the Royal Albert Hall and in a masterclass at the RCM performing Mendelssohn's Violin Concerto. Competition successes include first prize at the International Mimar Sinan Young Musicians Music Competition. Deniz has worked with renowned violinists such as Dora Schwarzberg, Alina Ibragimova, Alexander Markov and Esther Yoo, and as a chamber musician with Quartetto di Cremona and Brodsky Quartet. Her studies are supported by the Contemporary Educational Foundation of Turkey (CEV) and MESA Holding.

The RCM is extremely grateful to a private foundation for the long-term loan of an exceptional violin made by Guarneri del Gesù (Cremona, 1732) played this evening by Deniz Sensoy.

Pumeza Matshikiza

South African soprano Pumeza Matshikiza, an exclusive Decca Artist, has performed at many of the leading opera houses across Europe and the United States and has released two solo recordings with Decca: *Voice of Hope* and *Arias*. This summer Pumeza performed in a concert in Paris' Olympia Hall with Le Festival de Paris and gave a world premiere of Jake Heggie's *Good Morning, Beauty* at the Barbican with Classic Pride UK. Pumeza's 2024/25 season includes a concert with Anna Netrebko and Yusif Eyvazov in Bucharest, a UK Christmas tour with Bryn Terfel and her debut in the title role of *Tosca* at the Staatsoper Hannover. In recent seasons Pumeza won critical acclaim in the title role of *Aida* at the Staatsoper Hannover, as Mařenka in Smetana's *The Bartered Bride* at Garsington Opera and as the Fox in Janáček's *The Cunning Little Vixen* at the ENO.

Lily Mo Browne

Lily Mo Browne is a Master's student at the RCM studying with Ben Johnson and Caroline Dowdle. She is supported by the Drake Calleja Trust, and is both a Robert Lancaster and Helen Majorie Tonks Scholar. Competition successes include second place in the RCM Brooks van der Pump English Song Competition, the Somerset Song Prize, and first prize in the Patricia Routledge National English Song Competition. She was a Southrepps Music Festival Young Artist in 2022 and a 2023 Emerging Artist at Nevill Holt Opera in Leicester. Operatic roles include Second Witch (*Dido and Aeneas*), Zweite Dame and Dreite Dame (*Die Zauberflöte*), and La Regina (*La bella dormente nel bosco*). She recently debuted the role of Marie in Ed Driver's *Airtime*, with the RCM Opera Studio and Tête à Tête. Lily has been the soloist in Handel's *Messiah*, Rossini's *Petite Messe Solennelle*, Hadyn's *Nelson Mass* and Mozart's *Requiem*. Upcoming performances include Mahler's *Resurrection* Symphony with Hounslow Symphony Orchestra.

Zwakele Tshabalala

South African tenor Zwakele Tshabalala is an RCM alumnus. His career highlights include Sportin' Life in Matthew Wild's *Porgy and Bess* for Theater an der Wien and Trin in Tatjana Gürbaca's *La fanciulla del West* for Opéra national de Lyon. As a Harewood Artist for English National Opera, Zwakele's roles include The Son in Jeanine Tesori's *Blue*, Hot Biscuit Slim in Britten's *Paul Bunyan* and the UK premiere of Jake Heggie's *It's a Wonderful Life*. Zwakele's traditional roles include Rodolfo (*La bohème*) and debuts at the Endellion Festival as Alfredo (*La traviata*) and Opera Holland Park as Beppe (*Pagliacci*). He returns to Welsh National Opera as Borsa in Adele Thomas' production of *Rigoletto*, and as Steersman and Shepherd (*Tristan und Isolde*) for Opéra Royal De Wallonie-Liège. On the concert stage, he performed in Beethoven's Ninth Symphony as part of Marin Alsop's celebration of Beethoven's 250th anniversary. He also made his BBC Proms debut with Chineke! Orchestra under the baton of Kevin John Edusei. Zwakele will make his Wiener Konzerthaus debut in Handel's *Gospel Messiah* under Marin Alsop.

Jonathan Lemalu

A New Zealand-born Samoan, Grammy award-winning bass Jonathan Lemalu is an alumnus and FRCM, graduating in 2002 as a Queen Elizabeth Rosebowl and Tagore Gold Medal winner. His career on the concert, recital and opera platforms have seen performances at the Royal Opera, Metropolitan Opera, Bayerisches Staatsoper, Sydney Opera House, Carnegie Hall and BBC Proms in repertoire from Mozart, Britten and Handel to Puccini, Donizetti, Verdi and Wagner. Recent and future engagements include Doctor Grenville (*La traviata*) and Sarastro (*The Magic Flute*) for English National Opera, Seneca (*Poppea*) for Glyndebourne Festival Opera, Mayor (*Jenůfa*) for the Royal Opera House, Rocco (*Fidelio*) for Sydney and Garsington, Manoa (*Samson*) for the BBC Proms, and Polidarte (*Giustino*) for the Royal Opera House. His discography includes solo EMI Classics recordings with the NZSO, Malcom Martineau, Roger Vignoles and the Belcea Quartet which have won Gramophone Debut Disc of the Year, RPS Debut Artist and ECHO Klassik Awards. Jonathan was made ONZM for services to opera and is a Professor of Voice at the RCM.

Mariana Rosas

Mariana Rosas is the Chorus Director of the London Symphony Chorus with whom she has collaborated with Sir Antonio Pappano, Giannandrea Noseda, Michael Tilson Thomas, Yannick Nézet-Séguin, Nathalie Stutzmann, Susanna Mälkki and Teodor Currentzis. Mariana has also collaborated with the Royal Opera House, Glyndebourne, the National Youth Choirs of Great Britain, the Birmingham Opera Company, the Rundfunkchor Berlin, the BBC Symphony Chorus, the City of Birmingham Symphony Orchestra Chorus, the SWR Symphonieorchester (Stuttgart), London Voices and the West Midlands Inclusive Choir. She holds teaching and conducting positions at the University of Birmingham. Mariana studied at the National University of Arts of Argentina and the Conservatoire of the City of Buenos Aires Manuel de Falla. In 2018 she studied choral conducting at the University of Birmingham with Simon Halsey CBE. Prior to her move to the UK, she was Assistant Professor of Choral Practice at the National University of Arts in Buenos Aires.

Violin I
Joe MacDonald
Josh Jia
Masa Stopar
Esther Zaglia
Jordan Brooks
Angelique Martinet
Anya Robins
Sharon Zhou
Jane Park
Mira Steenbrugge
Leyth Elmani
Sally Aiko Dando
Yixuan Ren
Francine Maas

Violin II
Nellie Whittam
Natasha Sutanto
Aries Chow
Wai Ying Law
Kiana Chan
Alice Dring
Zhi Hsuan Lim
Homan Woo
Ruihan Sun
Mine Ibrahim
Harry Nim
Yu-Mi Kim
Qintong Zhou
Elizabeth Hur

Viola
Declan Wicks
Anthony Ip
Aisha Goodman
Scott Storey
Natan Gorog
Joe Berry
Katharine Wing
Mirabelle Marley Clarke
Karis Lee
Zephyr Wills

Cello
Aurelien Pinchon
Hannah Hoppman
Theodore Baujard
Carys Underwood
Chian-Chian Hsu
Radwan Chan
Alina Maries-Reim
Ayla Mascarenhas
James Dew
Astrid Munro

Double Bass
Daniil Margulis
Isabel Garcia Gonzalez
Natalia Vazquez
Roberto Sanhermelando-Blanes
James Francis
Davide Scafarto
Aiyana Rennie

Flute
Laura Pahkel
Leah Hallinon

Oboe
Annabelle Pizzey
Patricia Gomez
Lizzy Russell (cor)

Clarinet
Catrin Davies
Connor Hargreaves

Bassoon
Jamie King
Janice Chui
Eva Serksnaite (contra)

Horn
Derry Sowinski
Henry Hui
Stefan Grant
Josh Pizzoferro
Yujie Zhao

Trumpet
Nina Noble
Ucheena Cohen-Shah
Alex Gray

Trombone
Pau Hernandez Santamaria
Max Pritchard
Jose Teixeira (bass)

Timpani
Matthew Kosciecha

Percussion
George Threadgold

Personnel correct at the time of going to print.

Italics denote section principals.

The RCM would like to thanks the following orchestra coaches:

Gabrielle Lester (violin and tutti strings)
Yuri Zhislin (viola)
Amanda Truelove (cello)
Rodrigo Moro Martin (double bass)
Marie Lloyd (woodwind)
Amos Miller (brass)
Frank Zielhorst (tutti strings; tutti orchestra; and woodwind, brass & percussion)

Soprano
Audrey Au
Lauren Booth
Nadiia Chaichenko
Amy Chau
Evelina Chorna
Ava Da Costa
Yuki Frampton
Avianna Gahm-Diaz
Xiaoxuan Gao
Yuxuan Gao
Katie Gibson
Lucy Gowans
Lori Grainger
Victoria Hagen
Megan Hill
Ella Hodgson-Laws
Sofiia Holovchuk
Jiaxin Hu
Audrey Hyers
Rosie Jackson
Mian Jin
Natasha Keith
Ola Korzeb
Maya Kumana
Sophie Lagden
Ingrid Leung
Bianca Lucas
Annie MacDonald
Emily Mc Carthy
Maddy Napier
Tiana Oberoi
Natasha Oldbury
Andrea Olsen
Daria Pando
Maria Miguel Pires
Tia Radix-Callixte
Georgia Ridehalgh
Rhiannon Roberts
Danya Rushton
Josephine Shaw
Nicole Shim
Lydia South
Wanda Sullivan
Maggie Walker
Clara Wernig
Barbara Wozniak
Olivia Yao
Alice Younger
Teryl Zhao

Alto
Lucinda Addy
Kexuan An
Lily An
Evelina Antemisari
Idil Arican
Annie Banks
Amalia Beeko
Siri Bengtsson-Marklund
Sofia Berdnik
Kseniia Bogomolova
Naomi Boot
Grace Butcher
Mischa Carr
Yizhi Chen
Yuhui Chen
Liqi Chen
Mingzhe Chen
Elaine Chiu
Marélie Chomarat
Claire Dowdell
Maggie Drmac
Wilamena Dyer
Vera Edgington
Jimena Fernandez-Flores
Anastasia Foster
Saffi Frazer-Brown
Clara Graham
Adi Grant
Theadora Griffiths
Lou Grüne-Yanoff
Jessie Gu
Jiayi He
Johanna Henschel
Lucy Hepburn
Yu-Wei Huang
Christy Hui
Alexandra Ivanova
Liv Mila Jensen
Yinuo Jiang
Rhea Jo
Yubeen Jung
Sophie Khazaradze
Da In Kim
Alicja Kojder
Chuanyazi Li
Qinhan Li
Jiaxin Li
Meiyan Lin
Rufina Lok
Ann Lyu
Qianhui Ma
Veronica Man
Zixin Meng
Tess Miles
Vloda Mitriuc
Esihle Mthethwa
Anastasiia Novinskaia
Juliet Park
Sasha Parker
Shiyi Qiu
Susannah Rance
Bibi Redford
India Reilly
Ellen Roff
Derin Sensoy
Vivianna Shmanova-Pearson
Josie Sleigh
Kenza Stamselberg
Sabina Suciu
Rebekah Tan
Yuka Todai
Goulwenna Vigneron
Lottie Vitaloni
Jacqueline Wang
Meihan Wang
Zhengyue Wei

Hailey Wong
Phoebe Xu
Haoxuan Yang
Tienne Yu
Lily Zhang
Nancy Zong

Tenor
Jeffrey Au
Ruihan Bao-Smith
Matthew Choy
Henry Godwin
Jake Harris
Daniel Hutchins
Jackson Kay
Anson Lam
Gabin Montet
Damian Neidhart
Matthew Pinto
Oli Pitman
Dominic Porcelli
Ben Ryan
Matia Sramel
Friso Van Kuijk
Reynold Yang
Barbod Yekdaneh

Bass
Bence Balogh
Gyaan Bhuyan
Jerome Boxer
Ben Bown
Mitchell Brady
Benjamin Carter
Robert Carver-Escritt
Ivan Cherednichenko-Carrillo
Josh Clark
Thomas Crook-Taylor
Rocco Dal Cin
Vivek Dinesh
Tuna Dyonmez
Cameron Eldridge
Tomás Escobar
Archie Foster
Alex Freeman
Christopher Furlong
Hongxu He
Louis Hirst
Jannik Horlitz
George Hughes
Tobias Isabella-Amadio
Alex Jones
Jamie Jones
Nadav Klahr
Anthony Knight
Hill Lee
Leo Little
Sam Lyne-Hall
Maximilian Maisky
Ben Matson
Nathaniel Merkies
Aaron Millar
Josh Milton
Jacob Moorhouse
Nathan Ng
Andrew O'Reilly
Joseph Page
Gwydion Rhys
Francisco Ribeiro
Ben Richards
Yoel Rubin
Ben Sabin
Markus Sadler
Alexander Sahatci
Elias Simojoki
Felix Sladen-Jewell
Anton Ting
Kelvin Tse
Yunzhi Wang
Zhenghao Wang
Edward Warner
Briggs Williamson
Alexander Wilton
George Winter
Ben Wood
Jiahao Zhang
Shipeng Zhang
Marcus Zheng

Rehearsal pianist
Knox Oakey

Chorus warm-up coaches
Nadiia Chaichenko
Henry Godwin
Jannik Horlitz
Josephine Shaw

RCM SYMPHONY ORCHESTRA: MAHLER 9
Thursday 21 November 2024, 7.30pm | Amaryllis Fleming Concert Hall

Nicholas Collon conductor
RCM Symphony Orchestra

Mahler Symphony no 9

Charismatic conductor Nicholas Collon directs the RCM Symphony Orchestra in Mahler's Symphony no 9 – his last complete symphony. This deeply moving work is characterised by its poignant tone; the Austrian summer light that infused Mahler's earlier music has attenuated to a sliver of wintry sunshine, illuminating the past as the shadows lengthen. Alban Berg wrote that the first movement is a valedictory 'expression of an exceptional fondness for this earth, the longing to live in peace on it, to enjoy nature to its depths'. This symphony, from the end of Mahler's life, is contrasted with a pre-concert performance of one of his earliest works and only surviving chamber piece: the Piano Quartet. Composed when Mahler was a teenager, the Piano Quartet shows the influence of Brahms, Schubert and Robert Schumann.

This performance will be streamed live. To watch, please subscribe to the Royal College of Music's YouTube channel and switch on notifications, or watch at www.rcm.ac.uk/live

Hear Mahler's Piano Quartet in A minor in a pre-concert performance at 6pm.

Tickets: £20, £15; £10 under 35
Box Office 020 7591 4314 | www.rcm.ac.uk/events

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Programme details correct at time of going to print.

ROYAL COLLEGE OF MUSIC London

MUSIC IN THE MUSEUM

Friday 1 November, 12.30pm

Museum Gallery

Frescobaldi (1583–1643)	Toccata for solo harpsichord	6'

Ceci Keiffer harpsichord

Joe Berry (b 2003)	Two Movements for Quartet *i* *Lento – Animato – Lento* *ii* *Andante*	10'
Debussy (1862–1918)	String Quartet in G minor op 10 *i* *Animé et très décidé* *ii* *Assez vif et bien rythmé* *iii* *Andantino, doucement expressif* *iv* *Très modéré*	27'

Seion Quartet
Joe MacDonald violin
Sally Aiko Dando violin
Joe Berry viola
Carys Underwood cello

BRODSKY QUARTET: SERENADE FOR STRINGS

Thursday 7 November, 7.30pm
Performance Hall

Copland (arr Cassidy) Hoedown
Isidora Žebeljan (arr Cassidy) Dark Velvet
Prokofiev arr Cassidy March
Barber (arr Cassidy) Adagio
Shostakovich 2 Pieces for Octet
Elgar (arr Cassidy) Serenade for Strings
Beethoven (arr Cassidy) Grosse Fuge op 133

In collaboration with RCM musicians, the Brodsky Quartet unfolds a varied programme of string classics. The programme features Beethoven's *Grosse Fuge,* a pivotal chamber piece of unprecedented scale and remarkably modern effects – from extreme contrasts of dynamics and tempo to jagged lines and surprising shifts in mood.

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ROYAL COLLEGE OF MUSIC London

RCM AT ST. MARY ABBOTS

Friday 1 November, 1.05pm

Welcome to this performance at Saint Mary Abbots Church. Please turn off your mobile phone to avoid any disturbance to the performers. Photographs may only be taken during applause following a performance, unless otherwise notified. Private filming, sound recording and commercial photography are not permitted without prior written permission.

Fauré (1845–1924) — Piano Trio in D minor op 120 — 6'
i *Allegro ma non troppo*

Huiduo Xu violin **Hairu Wang** cello **Grace Dong** piano

Beethoven (1770–1827) — Piano Sonata in C major op 2 no 3 — 10'
i *Allegro con brio*

Can Lu piano

Vieuxtemps (1820–1881) — Elegie op 30 — 7'

Wyatt Li viola **Anson Lam** piano

Chopin (1810–1849) — Nocturne in B major op 62 no 1 — 7'

Huan Zhang piano

Brahms (1833–1897) — Clarinet Trio in A minor op 114 — 8'
i *Allegro*

Juniper Trio
Ben Wood clarinet **Vivian Tupker** cello **Maximilian Maisky** piano

Gaubert (1879–1941) — Medailles Antiques for Flute, Violin and Piano — 10'
i *Nymphes à la Fontaine*
ii *Danses*

Consort Trio
Sam Lewis flute **Kim Mai Hua** violin **Edward Warner** piano

CHAMBER SPOTLIGHT: CUISINE
Wednesday 6 November, 6pm
Performance Hall

Repertoire to include:
Louise Goodwin Kitchen
Dani Howard The Vino Encores
Martinů La Revue de Cuisine

Tickets: £5
Box Office 020 7591 4314 | www.rcm.ac.uk/events

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ROYAL
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Junior Department
Performers Platform

Hilary Sturt *specialist tutor*
Svitlana Kosenko *piano*

Saturday 2 November 2024, 3pm
Performance Hall

Welcome to the Royal College of Music. For the benefit of musicians and audience members, please turn off your mobile phone. Photography, private filming and sound recording are not permitted without prior written permission from the College and the agreement of all performers. *For further details, please see RCM Public Recording Policy at* www.rcm.ac.uk. Latecomers will not be allowed into the auditorium until a suitable break in the programme. In the interests of safety, sitting or standing on the steps, gangways or floors is strictly prohibited. Thank you for your co-operation.

3.00	Mia Vojic *recorder* (pupil of Rebecca Austen-Brown)	
	Telemann Methodical Sonata no4 *i Andante ii Presto*	*5'*
	Zahnhausen Lyrics Suite *iii Nostalgic Waltz*	*4.5'*
3.15	Matthea Zhao *piano* (pupil of Geoffrey Govier)	
	Piano Concerto no3 in C minor op 37 *iii Rondo: Allegro*	*8'*
3.30	Sophie Byrne *saxophone* (pupil of Sarah Markham)	
	James Rae Sonatina for Alto Saxophone *iii East Coast Mainline*	*3'*
3.37	Torry Jang *violin* (pupil of Eri Konii)	
	Wieniawski Scherzo-tarantelle op16	*5'*
3.45	Luca Boston *piano* (pupil of Konstantin Lapshin)	
	Rachmaninov Prelude op32 no12 in G sharp minor	*3'*
	Chopin Etude op25 no11 in B minor	*5.5'*

4.00 **Elizabeth Gua** *piano* (pupil of Danielle Salamon)

Chopin Mazurka in C sharp minor op6 no2	3′
Debussy General Lavine Eccentric	2.5′
Glinka/Balakirev The Lark	5.5′

4.15 **Anaiyah Kashim** *cello* (pupil of Susan Dorey)

Jardanyi Sonatina *i Larghetto ii Allegro assai*	5'
Ravel Pièce en forme de habanera	4'

4.30 **Florence Clark** *bassoon* (pupil of Susanne Simma)

Ludwig Milde Three Study Pieces *i Andante and Romanze*	8.5'

4.45 **Lucia Rapisarda Okamoto** violin (pupil of Eric Wang)

Mozart Violin Sonata in G Major K301 *i Allegro con spirito*	11′

5.00 **Anthony Zemsky** *piano* (pupil of Ann Martin Davis)

Rachmaninov Etude Tableau op39 no8 in D minor	3.5'
Scriabin, Piano Sonata no4	8.5'

Royal College of Music Junior Department,
Prince Consort Road, London SW7 2BS
+44 (0) 20 7591 4334 | jd@rcm.ac.uk | www.rcm.ac.uk/junior

Miranda Francis *Head of Junior Programmes*
Gill Redfern *Operations Manager* **Anna Waszak** *Administrative Coordinator*
John Mitchell *Performance Manager*

ROYAL COLLEGE OF MUSIC London

EUROPEAN HORIZONS

RCM at the Austrian Cultural Forum

Monday 4 November, 1.05pm

Welcome to this performance at the Austrian Cultural Forum. Please turn off your mobile phone to avoid any disturbance to the performers. Photographs may only be taken during applause following a performance, unless otherwise notified. Private filming, sound recording and commercial photography are not permitted without prior written permission.

Saint-Saëns (1835–1921)	Introduction and Rondo	9'
Ugne Liepa Zuklyte violin **Archie Bonham** piano		
Haydn (1732–1809)	Piano Sonata in C major Hob XVI:50 *i* *Allegro* *ii* *Adagio* *iii* *Allegro molto*	13'
Elizabeth Geng piano		
Mendelssohn (1809–1847)	Variations Sérieuses op 54	12'
Phoebe Liu piano		
Beethoven (1770–1827)	Violin Sonata no 7 in C minor 30 no 2 *i* *Allegro con brio*	9'
Neil Dixon violin **David Mikic** piano		

austrian cultural forum lon

Upcoming Events

CHAMBER SPOTLIGHT: CUISINE

Wednesday 6 November, 6pm
Performance Hall

Repertoire to include:
Louise Goodwin Kitchen
Dani Howard The Vino Encores
Martinů La Revue de Cuisine

Tickets: £5
Box Office 020 7591 4314 | www.rcm.ac.uk/events

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THE KING'S GALLERY
BUCKINGHAM PALACE

MUSIC OF THE ITALIAN RENAISSANCE

Monday 4 November 2024
18:30 – 21:00

Programme

Join us as we welcome musicians from the Royal College of Music for this showcase and celebration of Renaissance music at The King's Gallery, Buckingham Palace. Sit back and enjoy a selection of pieces from the period, surrounded by the exquisite masterpieces on display in our current exhibition, *Drawing the Italian Renaissance*.

Performers

This evening's performers are students from the Historical Performance Faculty at the Royal College of Music, directed by Professor Ashley Solomon (Chair and Head of Historical Performance):

Maryam Wocial – soprano

Larli Davies, Luca Imperiale, Joseph Page, Anna Walker – recorders

Giovanni Melchiori, Alma Balazs – violins

Theo Tinkler – cello

Hope Cramsie – theorbo

Andrew Cowie, Ceci Keiffer – harpsichord

Music Performed

Dario Castello (1602-1631)	Sonata Terza
Barbara Strozzi (1619-1677)	Che si puo fare Op.8
Andrea Gabrieli (1533-1585)	Ricercar del Primo Toni (a4)
Tarquinio Merula (1595-1665)	Canzon Seconda 'La Lusignuola'
Girolamo Frescobaldi (1583-1643)	Toccata for solo harpsichord
Marco Uccellini (1603-1680)	Aria Sopra La Bergamasca
Girolamo Frescobaldi (1583-1643)	Canzona per Spinettina e violino F8.49
Claudio Monteverdi (1567-1643)	Amor, amor from Lamento della ninfa SV163 Con che soavita SV139

ROYAL COLLEGE OF MUSIC London

RCM CHAMBER MUSIC: LUNCHTIME CONCERT

Tuesday 5 November, 1.05pm

Performance Studio

R Schumann (1810–1856)	Fantasiestücke	10'

Alina Maries-Reim cello
Kumi Matsuo piano

	Song Cycle: The Hours	40
Argento (1927 – 2019)	The Diary of Virgina Woolf *The Diary* *War*	
Copland (1900–1990)	I felt a funeral in my brain (from Twelve Poems of Emily Dickinson)	
Dring (1923–1977)	Separation (from 4 Night Songs)	
Jonathan Dove (b 1959)	Between Your Sheets (from Five Am'rous Sighs)	
Barber (1910–1981)	Solitary Hotel (from Despite and Still op 41)	
Poulenc (1899–1963)	Banalités *Hôtel* *Voyage à Paris*	
Debussy (1862–1918)	C'est l'extase langoureuse (from Ariettes Oubliées)	
Argento	The Diary of Virgina Woolf *Parents* *Last Entry*	

Maryam Wocial soprano
Archie Bonham piano

BRODSKY QUARTET: SERENADE FOR STRINGS

Thursday 7 November, 7.30pm
Performance Hall

Copland (arr Cassidy) Hoedown
Isidora Žebeljan (arr Cassidy) Dark Velvet
Prokofiev (arr Cassidy) March
Barber (arr Cassidy) Adagio
Shostakovich 2 Pieces for Octet
Elgar (arr Cassidy) Serenade for Strings
Beethoven (arr Cassidy) Grosse Fuge op 133

In collaboration with RCM musicians, the Brodsky Quartet unfolds a varied programme of string classics. The programme features Beethoven's *Grosse Fuge,* a pivotal chamber piece of unprecedented scale and remarkably modern effects – from extreme contrasts of dynamics and tempo to jagged lines and surprising shifts in mood.

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ROYAL
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CARNE ROOM ELEVENSES: SONORA QUARTET

Wednesday 6 November, 11am

The Carne Room

CARNE ROOM ELEVENSES: SONORA QUARTET

Wednesday 6 November, 11am, The Carne Room

Haydn (1732–1809)	String Quartet in C minor op 17 no 4 Hob III:28		23'
	i	*Moderato*	
	ii	*Minuet: allegretto*	
	iii	*Adagio cantabile*	
	iv	*Finale: Allegro*	
Haydn (1732–1809)	String Quartet in D major op 33 no 6 Hob III:42		20'
	i	*Vivace assai*	
	ii	*Andante*	
	iii	*Scherzo: allegretto*	
	iv	*Finale: allegretto*	

Sonora Quartet
Maria Noskova violin
Emily St Clair violin
Maya de Souza viola
Alexander Boyd-Bench cello

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Sonora Quartet

The Sonora Quartet was formed in 2022 at the RCM, of members currently in their third year of undergraduate studies. Enthusiastic players dedicated to chamber music, the members have had coaching sessions and masterclasses with the Sacconi, Marmen and Pavel Haas quartets, as well as with Krysia Osotowicz (Brodsky Quartet) and Susie Mezaros (Chilingrilian Quartet). The Quartet has benefited from participation in MusicWorks Sundays with Ralph de Souza (Endellion Quartet) and Catherine Manson and Michael Gurevich (London Haydn Quartet). The quartet has performed in RCM chamber music performances at St Mary Abbots Church and the Austrian Cultural Forum and has also been lucky enough to premiere and perform works by fellow RCM composers, including *November* and *Vintergækker* by Asher Joyce and *Quiberee Bay* by Rieko Makita. The Sonora Quartet was one of three RCM quartets selected for the RCM String Quartet Platform in 2024. Recent repertoire includes Brahms' String Quartet no 2 in A minor, Mozart's String Quartet K 428 in E flat major, Grieg's String Quartet and Haydn's *Seven Last Words of Christ*.

UPCOMING EVENTS

CHAMBER SPOTLIGHT: CUISINE

Wednesday 6 November, 6pm
Performance Hall

Repertoire to include:
Louise Goodwin Kitchen
Dani Howard The Vino Encores
Martinů La revue de cuisine

Tickets: £5
Box Office 020 7591 4314 | www.rcm.ac.uk/events

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CHAMBER SPOTLIGHT: CUISINE

Wednesday 6 November, 6pm
Performance Hall

CHAMBER SPOTLIGHT: CUISINE

Wednesday 6 November, 6pm, Performance Hall

Dani Howard (b 1993) — The Vino Encores — 6'
Clarinet and Wine Glass
Bassoon and Wine Glass

Emily Crook clarinet
Emily Ambrose bassoon
Hoi Yin Ng wine glass

Louise Goodwin (b 1993) — Kitchen — *5'*

Hoi Yin Ng chef

Dani Howard — The Vino Encores — 6'
Trumpet and Wine Glass
Oboe and Wine Glass

Treve Benney trumpet
Hannah Seymour oboe
Hoi Yin Ng wine glass

Martinů (1890–1959) — La revue de cuisine — 23'
i *Prologue*
ii *Tango*
iii *Charleston*
iv *Final*

Emily Crook clarinet
Emily Ambrose bassoon
Treve Benney trumpet
Isabella Azima violin
Clare Juan cello
Daniel Xia piano

On the menu tonight is a selection of culinary-inspired works that offer a feast for the senses.

The programme features Louise Goodwin's eclectic work *Kitchen*. Louise graduated from the RCM in 2015, having studied percussion with David Hockings and Alex Neal and timpani with Adrian Bending and Matt Perry. She is now Principal Timpani with the Scottish Chamber Orchestra and freelances regularly with many of the UK's major orchestras. Lousie wrote the piece while a student at the College and having won The Queen Elizabeth The Queen Mother Rosebowl upon her graduation, was given the chance to perform it to His Majesty King Charles III (then the Prince of Wales). *Kitchen* is a rhythmically demanding, witty work that entertains both audially and visually, using mime to portray the misfortune of a cook whose meal preparation goes drastically wrong when the kitchen starts working against them.

Bookending *Kitchen*, we hear a series of short works by another talented alumna, Dani Howard. Dani studied composition with Jonathan Cole, and her career gained momentum shortly after her graduation with debuts with the Liverpool Philharmonic, London Symphony, and BBC Symphony Orchestras. *The Vino Encores*, composed in 2020 during the Covid-19 pandemic lockdowns, are testament to a time when musicians worldwide had to get creative with the tools on hand in their own homes. A series of four short encores for solo clarinet, trumpet, oboe and bassoon these compact fantasia-like pieces are played over a wine glass drone. They were premiered digitally as videos of Dani and the instrumentalists recording their parts separately. The resonant wind instruments and sonorous wine glasses pair beautifully, creating a contemplative soundscape befitting the unprecedented time which gave rise to them.

The programme closes with the instrumental suite from Martinů's amusing one-act ballet *La revue de cuisine*. Bohuslav Martinů was one of the most prolific Czech composers of the 20th century and produced a sparkling chamber output that tied together inspiration from his fellow countrymen Dvořák and Janáček, along with French influences owing to his deep attraction to Paris and its Modernist and jazz scenes. It is his interest in Parisian jazz that comes across most strongly in *La revue de cuisine*. The 1927 ballet was written as a curtain raiser for Czech dancer and choreographer Jarmila Kröschlová to use with her Prague ballet troupe, and features a score oozing with jazz hallmarks including off-beat rhythms, sudden time changes, and muted trumpet passages. The work was originally titled *The Temptation of the Saintly Pot* and is a situation comedy concerning anthropomorphised kitchen utensils Pot and Lid, whose marriage is threatened by the interloper Twirling Stick. Whilst the ballet was received modestly, it was the 1930 instrumental suite heard tonight, retitled *La revue de cuisine* and condensed into four movements inspired by dances including the Charleston and the Tango, that earned Martinů his first widespread success.

BRODSKY QUARTET: SERENADE FOR STRINGS

Thursday 7 November, 7.30pm
Performance Hall

Copland (arr Cassidy) Hoedown
Isidora Žebeljan (arr Cassidy) Dark Velvet
Prokofiev (arr Cassidy) March
Barber (arr Cassidy) Adagio
Shostakovich 2 Pieces for Octet
Elgar (arr Cassidy) Serenade for Strings
Beethoven (arr Cassidy) Grosse Fuge op 133

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London

RCM STRING ORCHESTRA: EVERGREEN

Wednesday 6 November 2024, 7.30pm
Amaryllis Fleming Concert Hall
Jonathan Morton director
RCM String Orchestra

RCM STRING ORCHESTRA: EVERGREEN

Wednesday 6 November 2024, 7.30pm | Amaryllis Fleming Concert Hall

Jonathan Morton director
RCM String Orchestra

Kilar (1932–2013)	Orawa	9′
Joanna Marsh (arr J Azkoul) (b 1970)	In Winter's House	5′
Caroline Shaw (b 1982)	The Evergreen *i Moss* *ii Stem*	8′
Erkki-Sven Tüür (b 1959)	Insula Deserta	10′
INTERVAL		
Daniel Kidane (b 1986)	Be Still	8′
Tchaikovsky (1840–1893)	Serenade for Strings in C major op 48 *i Pezzo in forma di sonatina: Andante non troppo – Allegro moderato* *ii Valse. Moderato: Tempo di Valse* *iii Elegia. Larghetto elegiac* *iv Finale (Tema russo): Andante – Allegro con spirito*	30′

Welcome to the Royal College of Music

Founded in 1882, the Royal College of Music moved to its present site on Prince Consort Road, opposite the Royal Albert Hall, in 1894, and has been recognised as the leading conservatoire in the world for Performing Arts in the QS rankings for the last three years. Illustrious alumni include Benjamin Britten, Ralph Vaughan Williams, Samuel Coleridge-Taylor, Gustav Holst, Dame Joan Sutherland, Sir Thomas Allen, Sir Colin Davis, John Wilson, Alina Ibragimova, Gerald Finley and Dame Sarah Connolly. In addition to the vocational training it provides to its 1000 full time students, the College engages dynamically with a wider and diverse community of children and adults through a dedicated range of creative activities delivered by RCM Sparks' education and participation projects, RCM Junior Department programme and the Creative Careers Centre. Graduates from the RCM are to be found performing at the highest levels as soloists, composers and in ensembles around the world.

You can follow the RCM on **X** and **Instagram @RCMLondon**, find us on **Facebook/royalcollegeofmusic** and subscribe to our **YouTube** channel **@RCMLondon**.

RCM orchestras play with conductors and musicians of the highest international stature, performing regularly at their home in South Kensington and in prestigious venues across London and beyond. Their concerts are also broadcast live and on demand to an international audience online. The RCM enjoys close relationships with some of the world's most celebrated conductors, and recent and forthcoming visitors include Sakari Oramo, Sir Antonio Pappano, Thomas Zehetmair, John Wilson, Vasily Petrenko, Jessica Cottis, Rafael Payare, Joana Carneiro and Martyn Brabbins. Their willingness to return is evidence of the consistently high standards of playing that the RCM orchestral musicians achieve.

The Royal College of Music welcomes Jonathan Morton, Artistic Director and Leader of the Scottish Ensemble, in a concert inspired by the melodies and writings of folklore and nature.

Opening the programme is *Orawa* by Wojciech Kilar, a piece deeply rooted in Poland's Podhale highlands. The composer noted in a recent interview that he had long envisioned crafting a work inspired by the sounds of a highlander band, a idea he fulfilled with *Orawa*, which serves as a kind of magnified folk ensemble.

This is followed by Joanna Marsh's *In Winter's House*, which is based on the interplay of fairy tales, light, and darkness. Originally commissioned for the British choral group Tenebrae, it was inspired by a poem by Jane Draycott. In her 2019 composition, Marsh encapsulates the enchantment of a child's winter dream as portrayed in the poem, with much of the music composed in a lilting 5/4 time signature that allows performers to play with expression.

Journey into the woods with Caroline Shaw's forest 'offering' *The Evergreen* for string quartet which embodies the essence of nature in each of its four movements. For example, *Moss* – a plant that lies on other natural structures – utilises fluttering floating strings, rarely dipping to a settled sound. *Stem* similarly conjures a vision of the natural world.

The programme shifts to depict the isolation of a desert island in Erkki-Sven Tüür's early work and Daniel Kidane's musical reflection on the 2020 lockdown. *Insula Deserta* is a poignant composition inspired by Tüür's homeland, the small and often overlooked Hiiumaa in Estonia. The work uses minimalist techniques, beginning softly and gradually evolving into a melody with contributions from each string player segmented into solo passages. Daniel Kidane described his piece *Be Still* as 'a reflective exploration of the past year', noting that the pandemic made the passage of time more significant, as daily interactions like meeting friends and attending concerts vanished.

The concert concludes with one of Tchaikovsky's most beloved works the Serenade for strings, written in 1880 and infused with the folk melodies of his homeland. Unlike many of his Russian contemporaries, Tchaikovsky embraced the influence of past masters, and his Serenade reflects the Viennese classical tradition, drawing inspiration from Mozart. Tchaikovsky himself regarded the first movement as a tribute to Mozart's style, stating, 'It is intended to be an imitation of his style, and I should be delighted if I thought I had in any way approached my model.'

Jonathan Morton

Jonathan Morton is a violinist who enjoys collaborating with musicians and artists from different traditions. He is Artistic Director at Scottish Ensemble, where his eclectic and engaging programming has been enthusiastically praised by audiences internationally, offering fresh perspectives on familiar repertoire and championing new works. Under his leadership Scottish Ensemble has been collaborating increasingly with other art forms such as dance, visual arts and theatre. Recent critically acclaimed projects include *20th Century Perspectives* with artist Toby Paterson, *Goldberg Varia*tions with Andersson Dance and *Anno* with Anna Meredith and Eleanor Meredith. Jonathan is also Principal First Violin at London Sinfonietta, where he has been given the opportunity to work closely with many of today's leading composers and performers, including Steve Reich, Harrison Birtwistle, Mica Levi, Oliver Knussen, Marius Nesset, Tansy Davies, Jonny Greenwood, Louis Andriessen, Hannah Kendall, Martin Suckling, and Dai Fujikura. Jonathan has been invited as a guest leader with groups such as BIT20 in Bergen, Orchestre de Chambre de Paris, Scottish Chamber Orchestra, City of London Sinfonia and Musikkollegium Winterthur. He is committed to sharing ideas with the next generation of string players and has directed projects at the Royal Northern College of Music, the RCM, the Royal Conservatoire of Scotland, and the University of Auckland.

Violin I
Jonathan Morton
Sasha Parker
Kenza Stamselberg
Gabin Montet
India Reilly
Anthony Knight
Teryl Zhao
Sofia Holovchuk
Audrey Au
Alexander Sahatci
Marelie Chomarat
Kseniia Bogomolova
Evelina Chorna
Clara-Sophia Wernig

Violin II
Vivek Dinesh
Tonwyn Li
Yu-Wei Huang
Derin Sensoy
Alice Younger
Goulwenna Vigneron
Jacqueline Wang
Chuanyazi Li
Qinhan Li
Lily An
Ella Hodgson-Laws
Idil Arican

Viola
Juliet Park
Christy Hui
Yinuo Jiang
Danya Rushton
Theadora Griffiths
Vera Edgington
Jamie Ian Jones
Carlotta Vitaloni

Cello
Andrew O'Reilly
Louis Hirst
Ivan Cherednichenko Carrillo
Magdalena Drmac
Jimena Fernandez Flores
Lucy Hepburn
Jiaxin Hu
Liv Mila Jensen
Yubeen Jung
Da In Kim
Ben Matson
Ben Richards
Yoel Rubin
Hailey Wong
Haoxuan Yang

Double Bass
Nathan Ng
Susannah Rance
Tess Miles

Percussion
Alex Freeman

Personnel correct at the time of going to print.

Italics denote section principals.

The RCM would like to thank the following orchestral coach:

Frank Zielhorst (tutti orchestra)

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Programme details correct at time of going to print.

OPERA TRIPLE BILL: BRITTEN, WEILL & RAVEL
Monday 25, Wednesday 27, Friday 29 and Saturday 30 November, 7pm
Britten Theatre

Michael Rosewell conductor
Ella Marchment director
Simon Brown assistant to the director
Cordelia Chisholm designer
Kevin Treacy lighting designer
Adam Haigh choreographer

Britten Les Illuminations
Weill Chansons des Quais
Ravel L'heure espagnole

The Royal College of Music Opera Studio presents a triple-bill of vocal masterpieces sung in French. This intoxicating trio of works celebrates the French language and showcases the versatility of RCM singers.

Les Illuminations is a contemplative song cycle by RCM alumnus Benjamin Britten, comprising settings of some of Arthur Rimbaud's most important work, expressing vivid imagery and surrealistic themes.

Then comes a song cycle conceived from Kurt Weill's early work *Marie Galante*, made up of a selection of beguiling, rarely performed songs and musical scenes. Our musical triptych ends with Ravel's popular one-act opera, the comédie musicale *L'heure espagnole,* which follows a farcical plot featuring the hapless Torquemada, his mischievous wife and a host of comical characters concealed in clocks.

This production is made possible with the assistance of the Basil Coleman bequest.

Please note this production contains adult themes and may not be suitable for children. The performance will also use haze.

Approximate total running time: 2 hours 15 minutes

Tickets: £60, £40, £20; £10 under 35
Box Office 020 7591 4314 | www.rcm.ac.uk/events

ROYAL
COLLEGE
OF MUSIC
London

BRODSKY QUARTET: SERENADE FOR STRINGS

Thursday 7 November, 7.30pm
Performance Hall

BRODSKY QUARTET: SERENADE FOR STRINGS

Thursday 7 November, 7.30pm, Performance Hall

Copland **(arr Cassidy)** (1900–1990)	Rodeo *v* *Hoedown*	*5'*
Žebeljan **(arr Cassidy)** (1967–2020)	Dark Velvet	*7'*
Brodsky Quartet **Sonora Quartet**		
Prokofiev **(arr Cassidy)** (1891–1953)	March from *The Love for Three Oranges*	3'
Barber **(arr Cassidy)** (1910–1981)	Adagio for Strings	10'
Shostakovich (1906–1975)	Two Pieces for String Octet op 11 *i* *Prelude* *ii* *Scherzo*	10'
Brodsky Quartet **Seion Quartet**		

INTERVAL

Elgar	Serenade for Strings in E minor op 20		13'
(arr Cassidy)	*i*	*Allegro piacevole*	
(1857–1934)	*ii*	*Larghetto*	
	iii	*Allegretto*	

Brodsky Quartet
Sonora Quartet

Beethoven	Grosse Fuge op 133	17'
(arr Cassidy)		
(1770–1827)		

Brodsky Quartet
Sonora Quartet
Seion Quartet
Antigone Hourt violin
Kana Aihara violin
Zephyr Wills viola
Vivian Tupker cello

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Programme details correct at time of going to print.

Tonight, RCM students play side by side with the internationally esteemed Brodsky Quartet to present a programme of favourites of the string repertoire.

The concert opens with flair as we hear Copland's iconic *Hoe-Down* from his 1942 ballet *Rodeo*. One of 20th century America's best-known composers, Copland is synonymous with American pastoralism, often incorporating the sounds of the Wild West into his works. *Rodeo*, a romantic comedy set at a cattle ranch, was commissioned by dancer and choreographer Agnes de Mille for the Ballet Russe de Monte-Carlo, after de Mille was impressed by Copland's earlier work *Billy the Kid*. *Hoe-Down*, heard tonight arranged for string octet, is the rip-roaring finale from the ballet, soundtracking the climactic kiss scene between the two main characters, the Cowgirl and the Roper. Musically, its famous main theme is based on the American folksong *Bonaparte's Retreat*.

Next, we hear the lyrical *Dark Velvet* by Serbian composer Isidora Žebeljan. Žebeljan produced an astonishingly varied oeuvre spanning the orchestral, chamber, operatic and musical theatre spheres. Her inspirations included composers such as Prokofiev, Shostakovich and Janaček along with more unusual prompts like Balkan folk music, Serbian traditional singing and pagan ritual music. This melting pot of influences culminated in a deeply expressive compositional style that shines in *Dark Velvet*. Subtitled 'in memory of Gustav Mahler' (and with a yearning melody reminiscent of its dedicatee's vocal music), the work was originally written for violin and piano, before being arranged by Žebeljan herself for the Brodsky Quartet. The octet arrangement heard tonight was created by Paul Cassidy specifically for this evening's performance.

Prokofiev's *March* is excerpted from his 1921 opera *The Love for Three Oranges*. Written during the composer's first visit to America in 1918, it was inspired by the Italian composer Carlos Gozzi's eponymous satirical play, which mocked the exaggerated comedy of the baroque Commedia dell'arte genre. In his opera, Prokofiev pushes Gozzi's ironic plot to its extreme. Incorporating surrealist themes, this music was initially considered too banal to earn critical acclaim. Despite this, it became a success, with the *March* (heard when the protagonist, a prince, goes in search of three oranges with whom a witch has cursed him to fall in love) becoming a popular cultural reference. Prokofiev himself reused it in his ballet *Cinderella*, and it was later used in both the CBS radio drama *The FBI in Peace and War* and the crime comedy film *The Brink's Job*.

Barber's beloved *Adagio for Strings* is an instantly recognisable lament which holds a firm place in the popular canon of classical music, having been voted 'the saddest classical work ever' by listeners of BBC Radio Four's *Today* programme in 2004. It was played at funerals for notable figures including Albert Einstein, Grace Kelly and John F Kennedy, performed at memorials for international tragedies including 9/11 and the 2017 Manchester Arena bombings, and is a constant presence alongside moving scenes in film

and television. Despite its popularity, the work's provenance is less well known. Written as the slow movement of Barber's String Quartet op 11, it was only at the urging of the conductor Arturo Toscanini that he created the arrangement for string orchestra that audiences recognise today. Barber was reportedly frustrated with its success, claiming in a 1978 interview: 'They always play that piece. I wish they'd play some of my other[s]!'

Though Dmitri Shostakovich's *Two Pieces for String Octet* were written early in his career, the Russian composer's trademark anguished, modernist style was already prominent. The first piece, the *Prelude*, features mournful, exquisitely voiced chords interspersed between passages of greater impulsion and a virtuosic cadenza for the first violin. It was originally accompanied by a fugue and set to be the first in a five-movement suite, but pausing work to complete his first symphony depleted Shostakovich's creative energies and he scrapped the fugue and the five-movement plan. Instead, his remaining ideas were worked into a single frantic *Scherzo* which Shostakovich called 'the very best thing I have ever written'.

After the interval we hear Elgar's exquisite *Serenade for Strings*. A harsh self-critic, he wrote to a friend that this was one of his first works that met his own seal of approval. Despite this, its release was tentative, receiving a private premiere by the Worcester Ladies' Orchestral Class. Lack of interest from publishers further dented his confidence (one told him that music of this type was 'practically unsaleable'), and it was not premiered publicly until four years after its completion. However, once its reception gained traction, it became a harbinger for Elgar's long awaited public success and is now one of his most popular works. Musically, the *Serenade* is arranged in three short movements which may have been a reworking of his lost earlier work *Three Sketches for Strings*, and combines a lilting, pastoral opening with an intensely lyrical *Larghetto* and a rich finale.

Our concert closes with Beethoven's epic *Grosse Fuge*, its enormity magnified in this performance for 16 players. Beethoven's final completed quartets are infamous for their dazzling technical complexity for both performers and listeners alike. The *Grosse Fuge* was originally composed in 1825 as the final movement of Beethoven's String Quartet no 13 in B flat major. His quartet style at this time had already caused controversy, with critics questioning whether his failing hearing might be obscuring his genius, but the *Grosse Fugue* was considered an overstep even for his late aesthetic. Following the premiere of String Quartet no 13 this daring double fugue with its layers of disparate material and moments of epoch-defying dissonance was deemed an 'indecipherable, uncorrected horror' (Louis Spohr), and replaced by a milder final movement at Beethoven's publishers' request. The *Grosse Fuge* was republished as a standalone work and was almost universally condemned, but like much of Beethoven's late work it proved to be ahead of its time and found deep appreciation with a more modern audience; Stravinsky described it as 'an absolutely contemporary piece of music that will be contemporary forever'.

Brodsky Quartet

Krysia Osostowicz violin | **Ian Belton** violin |
Paul Cassidy viola | **Jacqueline Thomas** cello

Since forming in 1972, the Brodsky Quartet has performed over 3,500 concerts on the major stages of the world and released more than 70 recordings. Having recently celebrated its 50th anniversary, the Brodsky Quartet continues to enjoy a busy international performing schedule, extensively touring the major festivals and venues throughout Australasia, North and South America, Asia and Europe as well as in the UK, where the Quartet is based. The members' prominence in the international chamber music scene, as well as in many educational affiliations, has been ensured by their never-ending energy and craftsmanship, attracting numerous awards and accolades.

Shostakovich has become synonymous with the Brodsky Quartet name: its 2012 London performance of the complete string quartet cycle resulted in being awarded the prestigious title 'Artistic Associate' at London's Kings Place – a residency which lasted ten years, culminating in a triumphant repeat cycle of the 15 works over two days. It therefore seems fitting that the legacy to 50 inimitable years as a quartet has been to offer complete Shostakovich cycles around the world, allowing the full immersive experience to be accessible to all in the coming seasons.

The Brodsky Quartet has always had a busy recording career and enjoyed an exclusive and fruitful relationship with Chandos Records for many years. Releases on the label include a live recording of the complete Shostakovich cycle as well as quartets and quintets by Brahms, Elgar, Janáček, Debussy and more, with a stellar line-up of fellow musicians. The Quartet's *Beethoven: Late String Quartets* was released in 2020 to great critical acclaim and a recent release, *Homage to Bach*, comprises the phenomenal premiere recordings of Bach's three Solo Violin Sonatas arranged by Paul Cassidy. The Quartet marked its 50th anniversary with three diverse releases: the hugely celebrated Schubert Quintet with cellist Laura van der Heijden, *Rocking Horse Road* with long-term collaborator Jacqui Dankworth and *Golden Oldies*, a compendium of encores arranged by the Quartet in celebration of this milestone.

The Quartet took its name from the great Russian violinist Adolf Brodsky, the dedicatee of Tchaikovsky's violin concerto and a passionate chamber musician. Krysia Osostowicz plays a violin made by Francesco Gofriller, 1720; Ian Belton's violin is by Giovanni Paolo Maggini, c1615. Paul Cassidy plays on La Delfina viola, c1720, courtesy of Sra Delfina Entrecanales and Jacqueline Thomas's cello is by Thomas Perry of Dublin, 1785.

Sonora Quartet

Maria Noskova violin | **Emily St Clair** violin |
Maya de Souza viola | **Alexander Boyd-Bench** cello

The Sonora Quartet was formed in 2022 at the RCM, of members currently in their third year of undergraduate studies. Enthusiastic players dedicated to chamber music, the members have had coaching sessions and masterclasses with the Sacconi, Marmen and Pavel Haas quartets, as well as with Krysia Osotowicz (Brodsky Quartet) and Susie Mezaros (Chilingirian Quartet). The Quartet has benefited from participation in MusicWorks Sundays with Ralph de Souza (Endellion Quartet) and Catherine Manson and Michael Gurevich (London Haydn Quartet). The quartet has performed in RCM chamber music performances at St Mary Abbots Church and the Austrian Cultural Forum and has also been lucky enough to premiere and perform works by fellow RCM composers, including *November* and *Vintergækker* by Asher Joyce and *Quiberee Bay* by Rieko Makita. The Sonora Quartet was one of three RCM quartets selected for the RCM String Quartet Platform in 2024. Recent repertoire includes Brahms' String Quartet no 2 in A minor, Mozart's String Quartet K 428 in E flat major, Grieg's String Quartet and Haydn's *Seven Last Words of Christ*.

Seion Quartet

Joe MacDonald violin | **Sally Aiko Dando** violin |
Joe Berry viola | **Carys Underwood** cello

The Seion Quartet derives its name from Joe MacDonald and Sally's Japanese heritage, with 'Seion' translating as 'tone of voice' or 'serenity'. The Quartet has been fortunate to receive coaching from world renowned ensembles such as the Maggini, Solem, Sacconi and Brodsky quartets and expert coaches Rafael Todes, Simon Rowland-Jones, Mats Zetterqvist and Denis Brott. Since its formation, the Seion Quartet has worked hard to develop through a variety of coaching and performance opportunities. Highlights include regular engagements with the Broadstone chamber music series and in the RCM's chamber music series, side-by-side projects with the Brodsky and Sacconi quartets and performing for Their Majesties The Emperor and Empress of Japan and Their Majesties King Charles III and Queen Camilla at Buckingham Palace in June. In summer 2024 the Quartet also won the RCM String Quartet Competition and were awarded The Helen Just & Susan Connell Prize and the Sacconi Quartet Prize. The Seion Quartet is an ensemble in residency at the Hans Keller Forum for 24/25, receiving intensive coaching from Donald Grant, John Myerscough and Alasdair Beatson over three upcoming residencies in Cambridge.

Antigone Hourt

Antigone Hourt started playing the violin at the age of five and studied with Françoise Vervoort at the Academy of Sint-Agatha-Berchem. In 2019, Antigone joined the Musica Mundi School with Professor Leonid Kerbel. From 2019 to 2023, she participated in the 'Musica Mundi International Chamber Music Course and Festival, learning from great artists such as Mihaela Martin, Leonid Kerbel, Andreas Frölich, Alexandra Soumm, Jerome Pernoo, Sivan Magen and Jacques Rouvie, and participating in masterclasses with Tatiana Samouil, Josef Kluson, Vaclav Remes, Alexis Galpérine, Marc Danel and Marie Fuxová. Antigone is a passionate chamber musician and regularly performs in the Festival en Poitou, Chamber Music for Europe concerts, and the Arte Amanti Festival. Since 2023, she has been studying at the RCM with a Johnson scholarship.

Kana Aihara

Kana Aihara studies violin performance at the RCM with Radu Blidar. Previously, she was a scholarship fellow and graduated from the Music Institute of Chicago's Academy. An avid chamber musician, Kana has studied at the St Paul Chamber Music Academy, the Interlochen Advanced Quartet Program, and the St Paul Chamber Music Institute, winning first price at the St Paul Chamber Music Competition in 2022 with the Alsephina Quartet. In 2023, her Calcifer String Quartet advanced to the quarter finals of the Fischoff National Chamber Music Competition. Kana has performed as soloist with Minnesota Sinfonia and the Gustavus Symphony Orchestra. She was a finalist in the Schubert Club Scholarship Competition in 2019, 2022, 2023, and the YPSCA Concerto Competition in 2022. Her previous teachers include Almita Vamos, Stephanie Arado, and Davis King, and she has performed in masterclasses for Ilya Kaler, Donald Weilerstein, Robert Lipsett, and Hai-Xin Wu. Her chamber music coaches include Tom Rosenberg, Paul Katz, and the Jasper and Jupiter String quartets.

Zephyr Wills

Zephyr Wills is a classical violist from New Zealand currently pursuing an Artist Diploma at the RCM as an RCM Scholar, supported by the Richard & Susan Jarvis Award. His primary tutors are Bryony Gibson-Cornish, violist of the Marmen Quartet, and Professor Simon-Rowland Jones. Under the tutelage of Gillian Ansell and Dr Martin Riseley, Zephyr studied classical viola at the New Zealand School of Music from 2018–2021, graduating with first class honours. From 2022–2024 he held a Graduate Assistantship at Penn State University, allowing him to complete his Master's degree under the tutelage of Professor Timothy Deighton. Zephyr has freelanced professionally with orchestras in New Zealand and the United States and performed chamber music at the Martinborough and Wakatipu Music Festivals. He also attended the 2024 Chamber Music America Conference in New York City. While in America he performed the Béla Bartók Viola Concerto with the Penn State Philharmonic after winning the orchestral concerto competition. Zephyr is grateful for support from the Victoria League, the Kiwi Music Scholarship, and Creative New Zealand.

Vivian Tupker

Vivian Tupker is in her second year of undergraduate studies at the RCM studying cello under Alexander Chaushian. Coming from a musical family, Vivian began learning the cello at the age of eight with Vladislava Morales. In 2014 she joined the class of David Cunliffe in Chicago, USA, and in 2018 the class of François Abeille in Geneva, Switzerland. In 2019, she was accepted into la Filière Préprofessionnelle, a pre-professional course for gifted students actively pursuing a career in music. Vivian has participated in masterclasses with Wen-Sinn Yang, Gustav Rivinius, Marc Coppey, Xenia Jankovic and Ophélie Gaillard. Holding a deep passion for chamber music, Vivian performs regularly with her string quartet and clarinet trio and enjoys the musical intimacy that chamber music allows.

RCM SCHOLARSHIPS

In 1882 an appeal was made to the British public to support the newly founded Royal College of Music. As a result, 50 scholarships were established. Of the 1,500 prospective students who applied, scholarships were awarded to applicants from across musical disciplines and society, including a mill girl, the daughter of a brickmaker, the son of a blacksmith and the son of a farm labourer. Over 140 years on much has changed, but the RCM remains committed to its founding principles – in particular, that no talented student should be denied an RCM education for want of funds. Last year, a total of nearly £4 million was awarded by the RCM to over half of our students. World-class music education is expensive and with the ever-increasing cost of living in London, every gift to the RCM Scholarships Fund truly makes a difference. For further information on how you can help secure the future of music, please contact Stephen Wilkinson, Head of Philanthropy on 0207 591 4743 or at stephen.wilkinson@rcm.ac.uk

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CHAMBER SPOTLIGHT: SCANDANAVIA TO SOUTH AMERICA

Wednesday 20 November, 6pm
Performance Hall

Jakob Kullberg director

Saariaho Neiges
Niels Rønsholdt Selections from Cello Concerto no 2
Villa-Lobos Bachianas brasileiras no 1

Versatile cellist and RCM professor Jakob Kullberg play-directs contrasting works for cello ensemble in this Chamber Spotlight concert. Saariaho's *Neiges* cycles through variations based on snowflakes in a Finnish night sky, while Villa-Lobos' first *Bachianas brasileiras* fuses Brazilian folk music with Baroque harmony.

Tickets: £5
Box Office 020 7591 4314 | www.rcm.ac.uk/events

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London

OPPENHEIMER

Thursday 7 November 2024, 6pm
Amaryllis Fleming Concert Hall
Ben Palmer conductor
RCM Philharmonic

OPPENHEIMER
Thursday 7 November 2024, 6pm | Amaryllis Fleming Concert Hall

Ben Palmer conductor
RCM Philharmonic

Ludwig Göransson (b 1984)	Oppenheimer: Suite (UK premiere) *i Fusion* *ii Power Stays In The Shadows* *iii Something More Important*	10′
Takemitsu (1930–1996)	Spirit Garden	15′
John Adams (b 1947)	Doctor Atomic Symphony	25′

Welcome to the Royal College of Music

Founded in 1882, the Royal College of Music moved to its present site on Prince Consort Road, opposite the Royal Albert Hall, in 1894, and has been recognised as the leading conservatoire in the world for Performing Arts in the QS rankings for the last three years. Illustrious alumni include Benjamin Britten, Ralph Vaughan Williams, Samuel Coleridge-Taylor, Gustav Holst, Dame Joan Sutherland, Sir Thomas Allen, Sir Colin Davis, John Wilson, Alina Ibragimova, Gerald Finley and Dame Sarah Connolly. In addition to the vocational training it provides to its 1000 full time students, the College engages dynamically with a wider and diverse community of children and adults through a dedicated range of creative activities delivered by RCM Sparks' education and participation projects, RCM Junior Department programme and the Creative Careers Centre. Graduates from the RCM are to be found performing at the highest levels as soloists, composers and in ensembles around the world.

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The Royal College of Music's Orchestral Masterworks series provides students with the opportunity to experience the central orchestral works of the repertoire over a four-year period. In three-day intensive rehearsal periods, young musicians are prepared for the professional world of music in performing these popular works.

The RCM Philharmonic plays a central part in the orchestral training at the College. It performs a rich diversity of music from classics of the repertoire to world premieres of works by RCM student composers. The orchestra, constituted anew for each project, comprises students from all years of study and will enhance and develop their performance and technical skills in preparation for the professional world. Past and forthcoming conductors include Wayne Marshall, Martyn Brabbins, Jac van Steen, Joana Carneiro and Chloé van Soeterstède. Preparations for concerts include intensive sectional and tutti rehearsals, often led by principal players from the London orchestras. The orchestra regularly performs concerts for schools as part of the RCM Sparks programme. Its concerts are also broadcast live and on demand to an international audience online.

On 6 August 1945, the Japanese city of Hiroshima was devastated by the first atomic bomb to be used as a weapon of war. Nicknamed 'Little Boy', it reduced five square miles of the city to ashes. Some 120,000 people were killed, many instantly, with others dying afterwards from burns and radiation poisoning. Just three days later a second atomic bomb nicknamed 'Fat Man' exploded above the city of Nagasaki. Two square miles of the city were gone, claiming around 73,000 lives. These harrowing events effectively brought the Second World War to a close and 15 August 1945 was proclaimed Victory over Japan Day. This evening, the RCM has programmed two works which recount the true story of individuals involved in the development of the most dangerous weapons ever made.

In 1942, American physicist J Robert Oppenheimer and a team of scientists were appointed to work on the top-secret Manhattan Project, the code name for a research and development programme to produce the first nuclear weapons. Christopher Nolan's epic 2023 film *Oppenheimer*, with its dramatic visuals, is accompanied by an expressive string-infused soundtrack by award-winning Swedish composer Ludwig Göransson. The music, rich with violin melodies, mirrors the protagonist's inner turmoil and regret over the role he played in the creation of the bomb and the repercussions of his actions. Göransson remarked that 'the music needed to take the audience into the emotional core of Oppenheimer himself'. The haunting and relentless soundtrack is enhanced by unique sound effects such as the ticking of a Geiger counter (a device used to measure radiation), the chilling sound of thudding feet alluding to marching soldiers, and frenzied strings depicting spinning atoms.

This evening, the orchestra performs three short movements from *Oppenheimer*'s orchestral suite. The rhythmic and tension filled, *Fusion* (the fission and fusion scenes in the film symbolise the different timelines in Oppenheimer's story, whilst the scientific terms refer to the splitting and joining of atoms to unleash power), captures the intense pressure the scientists were under. This percussive energy eventually concludes with wild bursts of brass bringing the movement to a close. When Oppenheimer questions the future use of the bombs, an American government official named Lewis Strauss vows to destroy his reputation and chillingly asserts 'amateurs chase the sun and get burned. Power stays in the shadows'. Here, pizzicato strings are pulled along with mournful accompaniment. This feeling continues into *Something More Important*, with the repetition of notes a main feature.

The film's themes are echoed in the dramatic *Doctor Atomic Symphony* (2007) by American composer John Adams. This one movement work is an instrumental version of his opera *Doctor Atomic*, which portrays the moral dilemma felt by Oppenheimer. The opening timpani and brass fanfares symbolise a ravaged landscape and the violent storm that struck the test site shortly before the bomb's detonation. The symphony concludes with an instrumental version of the opera's famous aria, a setting of John Donne's (1572–1631) holy sonnet, *Batter my heart, three person'd God*, a poem that Oppenheimer knew well and which inspired him to name the test site 'Trinity'. It conveys the 'greater good' paradox, that the bomb, although a weapon of death, might also end war. Originally for baritone voice, here it is played by solo trumpet.

These two powerful works are paired with Tōru Takemitsu's *Spirit Garden* (1994). A composition rich in themes of nature and life, it starkly contrasts the decimated Japanese landscape of 1945. In this later work, Takemitsu drew parallels between the intricate orchestral textures he employed with elements of a garden. He remarked 'A garden is composed of various different elements and sophisticated details that converge to form a harmonious whole. Each element does not exert its individuality, but achieves a state of anonymity – and that is the kind of music that I would like to create'. As well as water, trees, birds and sky, the minute detail of an immaculate Japanese garden was important to Takemitsu and mirrored in his music where almost every note is given colour and dynamic expression.

Music serves many purposes, but importantly can evoke deep feelings of happiness, excitement, calmness, sadness, emotional discomfort, and even fear – that is especially true of this evening's programme. Therefore, to conclude let us reflect on the events of 1945: A victory day, of celebration and elation for Europe and its allies; in Japan, a day of devastation. And to today, where the scars of history endure, felt by survivors with their wounds and poisoned bodies, by descendants of those lost, and finally by all of humanity living in the shadow of the ongoing threat of the atomic weapon.

Ben Palmer

Ben Palmer is Artistic Director of Covent Garden Sinfonia and Chief Conductor of the Orchestra da Camera di Pordenone and Babylon Orchester Berlin. From 2017–24 he was Chief Conductor of the Deutsche Philharmonie Merck, ending his tenure with three performances of Mahler's Symphony no 8.

He is a regular visitor to the Aalborg Symphony Orchestra, City of Birmingham Symphony Orchestra, the Hallé, London Symphony Orchestra, Montreal Symphony Orchestra, Royal Liverpool Philharmonic Orchestra, Royal Northern Sinfonia, Royal Scottish National Orchestra, and to the BBC Concert Orchestra, BBC National Orchestra of Wales, BBC Philharmonic, BBC Scottish Symphony Orchestra (including at the BBC Proms), and BBC Symphony Orchestra.

Debuts this season include the London Philharmonic Orchestra, Munich Symphony Orchestra, Oakland Symphony, Odense Symphony Orchestra, and San Francisco Symphony; he will also conduct the BBC SSO in Seoul at BBC Proms Korea. As a guest he has worked with Antwerp Symphony Orchestra, BBC Singers, City of Prague Philharmonic, Hong Kong Philharmonic, National Symphony Orchestra (Dublin), NDR Radiophilharmonie, the Philharmonia, Rotterdam Philharmonic, Royal Philharmonic Orchestra, and Zurich Chamber Orchestra.

Personally authorised by John Williams to conduct his film scores in concert, and acclaimed as 'a masterclass in conducting' by Hans Zimmer, Ben is one of the world's most sought-after specialists in conducting live to picture. He is regularly invited to conduct recording sessions for leading film and television productions, with clients including Zimmer's Bleeding Fingers Music, 20th Century Fox, Studiocanal, and the LSO.

He continues to be in great demand as a composer, arranger and orchestrator, most notably for Sony Classical, for whom he also regularly conducts.

Violin I
Sanni Talvitie
Josh Jia
Lucy Ruuskanen
Nicholas Cerny
Betania Johnny
Maria Panczyk
Isabell Karlsson
Neil Dixon
Shlomo Levy
Zoe Hirst
Sophie Jobanputra
Piotr Burda-Zwolinski
Amy-Jo Gilbert
Manon Ballet

Violin II
Aries Chow
Gabriella Bavetta
Mariia Liaskovets
Emma Demetriades
Emily Ames
Bethan Rose
Ankit Tripathi
Sofia Muniz Mejuto
Alma Balazs
Christopher Sanderson
Katarzyna Ratajczak

Viola
Scott Storey
Jamie Howe
Florence Cope
Jimena Barrio-Briones
Hugo Svensson
Leo Lam
Haotian Yuan
Manuel Camara
Izzy Nettle

Cello
Nok Him Chan
Catherine Cotter
Yuying Zhang
Ezra Starr Escobar
Shikun Wang
Baiyu Tong
Zhijing Wu
Sam Hwang
Yuxin Liang
Pinxian He
Kesara Bunayamongkol

Double Bass
Yuhan Ma
Isabel Garcia
Mafalda Ribeiro
Aiyana Rennie
Levi Andreassen
Yunze Wei
Linxuan Zeng

Flute
Hollie Tibbotts
Viviane Ghiglino (pic)
Margot Pommellet (alto)

Oboe
Lizzy Russell
Ekaterina Chunikhina (d'amore)
Cherry Kwan (cor)

Clarinet
Jasper Perry
Max Ip (E flat)
Nathan Quilter (bass)
Lauren McMaw (bass)

Bassoon
Janice Chui
Clara Graham
Liam Slabbert (contra)

Saxophone
Rosemary Ball (sop)

Horn
David Wheeler
Seb Barley
Jack Bradley-Buxton
Adam Wilson
Oli Pitman

Trumpet
Becky Strentz
Archie Musselwhite
Jake Humphrey
Eoin O'Gorman (pic)
Anton Ting

Trombone
Edward Hyde
Edward Simons
Asa Riley (bass)

Tuba
Archie McVicar

Timpani
Ewan Millar

Percussion
Guy Courtie
Charlie Payne
Milligan Coles Power
Sophie Stevenson
Clara Smith

Harp
Liza Rakovska
Ansley Kan

Celeste
Zekun Ji

Piano/Keyboard
Romain Jansen

Personnel correct at the time of going to print. Italics denote section principals.

The RCM would like to thank the following orchestral coaches:

Gabrielle Lester (tutti strings)
Morwenna Del Mar (tutti strings)
Timothy Lines (woodwind; tutti woodwind, brass & percussion; and tutti strings, harp & keyboard)
Christian Barraclough (brass)
Sue Blair (harp)
David Hockings (percussion)
Elizabeth Burley (keyboard)

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Programme details correct at time of going to print.

OPERA TRIPLE BILL: BRITTEN, WEILL & RAVEL
Monday 25, Wednesday 27, Friday 29 and Saturday 30 November, 7pm
Britten Theatre

Michael Rosewell conductor
Ella Marchment director
Simon Brown assistant to the director
Cordelia Chisholm designer
Kevin Treacy lighting designer
Adam Haigh choreographer

Britten Les Illuminations
Weill Chansons des Quais
Ravel L'heure espagnole

The Royal College of Music Opera Studio presents a triple-bill of vocal masterpieces sung in French. This intoxicating trio of works celebrates the French language and showcases the versatility of RCM singers.

Les Illuminations is a contemplative song cycle by RCM alumnus Benjamin Britten, comprising settings of some of Arthur Rimbaud's most important work, expressing vivid imagery and surrealistic themes.

Then comes a song cycle conceived from Kurt Weill's early work *Marie Galante*, made up of a selection of beguiling, rarely performed songs and musical scenes. Our musical triptych ends with Ravel's popular one-act opera, the comédie musicale *L'heure espagnole,* which follows a farcical plot featuring the hapless Torquemada, his mischievous wife and a host of comical characters concealed in clocks.

This production is made possible with the assistance of the Basil Coleman bequest.

Please note this production contains adult themes and may not be suitable for children. The performance will also use haze.

Approximate total running time: 2 hours 15 minutes

Tickets: £60, £40, £20; £10 under 35
Box Office 020 7591 4314 | www.rcm.ac.uk/events

ROYAL COLLEGE OF MUSIC London

RCM AT ST. MARY ABBOTS

Friday 8 November, 1.05pm

Welcome to this performance at Saint Mary Abbots Church. Please turn off your mobile phone to avoid any disturbance to the performers. Photographs may only be taken during applause following a performance, unless otherwise notified. Private filming, sound recording and commercial photography are not permitted without prior written permission.

Sofia Gubaidulina (b 1931) — Chaconne — 10'

Mariam Loladze-Meredith piano

R Schumann (1810–1856) — Piano Quintet in E flat major op 44 — 10'
i *Allegro brilliante*

Qinhan Li violin
Jacqueline Wang violin
Yinuo Jiang viola
Daniel Yiu cello
Yunzhi Wang piano

Debussy (1862–1918) — Sonata for Violincello and Piano in D minor L144 — 11'
i *Prologue: Lent, sostenuto e molto risoluto*
ii *Sérénade: Modérément animé*
iii *Final: Animé, léger et nerveux*

Hairu Wang cello
Josh Milton piano

Haydn (1732–1809) — String Quartet op 20 no 5 in F minor — 20'
i *Moderato*
ii *Menuet*
iii *Adagio*
iv *Finale*

Apollo Quartet
Kenza Stamselberg violin
Kana Aihara violin
Florence Cope viola
Vivian Tupker cello

Upcoming Events

RCM CHAMBER MUSIC: LUNCHTIME CONCERT

Tuesday 12 November, 1.05pm
Performance Studio

Repertoire to include:
Taekyu Lim Returning Flower
Beethoven Violin Sonata no 7 in op 30 no 2
Liszt 12 Transcendental Etudes S 139
Copland Old American Songs, Set I
Schubert Piano Sonata in E minor, D. 566

Tickets: Pay What You Can
Box Office 020 7591 4314 | www.rcm.ac.uk/events

ROYAL COLLEGE OF MUSIC

Founded in 1882, the RCM moved to its present site on Prince Consort Road in 1894. Illustrious alumni include Benjamin Britten, Ralph Vaughan Williams, Samuel Coleridge-Taylor, Gustav Holst, Dame Joan Sutherland, Sir Thomas Allen, Sir Colin Davis, John Wilson, Alina Ibragimova, Gerald Finley and Dame Sarah Connolly. In addition to its 1000 full time students, the College engages dynamically with a wider and more diverse community of children and adults through a dedicated range of creative activities delivered by RCM Sparks' education and participation projects, RCM Junior Department programme and the Creative Careers Centre. The growing schedule of live-streamed concerts and masterclasses can be viewed on www.rcm.ac.uk and www.youtube.com/rcmlondon.

RCM SCHOLARSHIPS

In 1882 an appeal was made to the British public to support the newly founded Royal College of Music. As a result, 50 scholarships were established. Of the 1,500 prospective students who applied, scholarships were awarded to applicants from across musical disciplines and society, including a mill girl, the daughter of a brickmaker, the son of a blacksmith and the son of a farm labourer. Over 140 years on much has changed, but the RCM remains committed to its founding principles – in particular, that no talented student should be denied an RCM education for want of funds. Last year, a total of nearly £4 million was awarded by the RCM to over half of our students. World-class music education is expensive and with the ever-increasing cost of living in London, every gift to the RCM Scholarships Fund truly makes a difference. For further information on how you can help secure the future of music, please contact Stephen Wilkinson, Head of Philanthropy on **0207 591 4743** or at stephen.wilkinson@rcm.ac.uk

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ROYAL
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Junior Department
Performers Platform

Hilary Sturt *specialist tutor*
Svitlana Kosenko *piano*

Saturday 9 November 2024, 3pm
Performance Studio

Welcome to the Royal College of Music. For the benefit of musicians and audience members, please turn off your mobile phone. Photography, private filming and sound recording are not permitted without prior written permission from the College and the agreement of all performers. *For further details, please see RCM Public Recording Policy at* www.rcm.ac.uk. Latecomers will not be allowed into the auditorium until a suitable break in the programme. In the interests of safety, sitting or standing on the steps, gangways or floors is strictly prohibited. Thank you for your co-operation.

3.00 Danny Kay *recorder* (pupil of Rebecca Austen-Brown)
Kjell Marcusen A Norwegian Herbarium *i Bekkeblom* 2'
Sammartini Sonata in F minor *i Andante iii Allegro* 5'
Alan Bullard Mexican Hat Dance 1.5'

3.15 Nathan Ikechukwu Daniel *oboe* (pupil of James Turnbull)
Saint-Saens Oboe Sonata in D major op166 8.5'
ii Ad Libitum - Allegretto - Ad Libitum iii Molto Allegro

3.30 Piano Duo (Christina Lawrie tutor)
Jerry Liu & Aidan Zhao
Grieg Norwegian Dances op35 9'
i Allegro moderato ii Allegretto tranquillo e grazioso

3.45 James Simmons *violin* (pupil of John Hutchinson)
JS Bach Partita in D Minor BWV1004 *i Allemande* 5'

4.00 Sophia Gonzalez Pereira *viola* (pupil of Sarah-Jane Bradley)
Hoffmeister Viola Concerto in D *i Allegro* 9'

4.15 Arthur Kay *horn* (pupil of Susan Dent)
Eileen Clews Serenata from Partita 2.5'
Dunhill no6 from Cornucopia 3'

4.30 Khloe Capalad *violin* (pupil of Esther King Smith)
Beethoven Sonata no1 in D major op12 no1 *iii Rondo Allegro* 4.5'
Arensky Serenade no2 op30 2.5

4.45 Clarice Leung clarinet (pupil of Anna Hashimoto)
Stravinsky Three Piece for Solo Clarinet 7'
i Molto tranquillo ii quaver168 iii quaver160

5.00 Sinead McEvoy *horn* (pupil of Susan Dent)
Bissill And So It Was 4.5'
Mozart Horn Concerto no3 K447 *i Allegro* 8'

Royal College of Music Junior Department,
Prince Consort Road, London SW7 2BS
+44 (0) 20 7591 4334 | jd@rcm.ac.uk | www.rcm.ac.uk/junior

Miranda Francis *Head of Junior Programmes*
Gill Redfern *Operations Manager* Anna Waszak *Administrative Coordinator*
John Mitchell *Performance Manager*

ROYAL
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London

Junior Department Soloists Concert

Saturday 9 November 2024, 6pm
Performance Hall

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Ziwei Wang *piano*

Chaminade	Etudes de Concert op35 *iv Appassionato*	3.5′

Alice Cumberbatch *violin*

Kabalevsky	Violin Concerto op48 *i Allegro molto e con brio*	5′

Jerry Liu *piano*

Liszt	Concert etude S145 no2 *Gnomenreigen*	3.5′

Clarice Leung *clarinet*

Kovács	Hommage á Strauss	3′

Christian-Peter Hiemstra *piano*

Schumann	Fantasiestucke op12 *ii Aufschwung*	3′
Schumann	Spanishes Liederspel op74 *ix Contrabandista*	2′

Jane Lee *violin*

Rachmaninov	Vocalise op34 no14	3.5′

Emily He *piano*

Bartok	Dances in Bulgarian Rhythm nos 2, 3 & 6	4.5′

Mia Vojic *recorder*

Bowen	Sonatina *i Moderato e semplice*	4′

Emma Pang *piano*

Rachmaninov	Moment Musicaux op16 no4	3.5′

Ellie McKenzie-Jones *violin*

Gershwin trans. Heifetz	Tempo di Blues from Porgy and Bess	3.5′

Many thanks to **Craig White** ***piano*** and to the following teachers:
Konstantin Lapshin, Juliet Hughes-Rees, Jianing Kong, Anna Hashimoto,
Prach Boondiskulchok, Viktoria Grigoreva, Yekaterina Lebedeva,
Rebecca Austen-Brown, Richard Uttley, Esther King Smith

Royal College of Music Junior Department,
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Miranda Francis *Head of Junior Programmes*
Gill Redfern *Operations Manager*
Anna Waszak *Administrative Coordinator*
John Mitchell *Performance Manager*

ROYAL COLLEGE OF MUSIC London

RCM CHAMBER MUSIC: LUNCHTIME CONCERT

Tuesday 12 November, 1.05pm

Performance Studio

Taekyu Lim	Returning Flower	3'
Nicole Shim soprano **Stephen Bradley** piano		
JS Bach (1685–1750)	Toccata in E minor BWV 914	9'
Schubert (1797–1828)	Piano Sonata in E minor D 566 *i* *Moderato* *ii* *Allegretto*	11'
Paul Mnatsakanov piano		
Arensky (1861–1906)	Piano Trio no 1 in D minor *i* *Allegro moderato*	10'
Tienne Yu violin **Yuwei Chen** cello **Steven Yeung** piano		
Webern (1883–1945)	Langsamer Satz	10'
Pax Quartet **Alice Younger** violin **Lily An** violin **Lottie Vitaloni** viola **Lucy Hepburn** cello		

Upcoming Events

RCM CHAMBER MUSIC: LUNCHTIME CONCERT

Tuesday 19 November, 1.05pm
Performance Studio

Repertoire to include:
Henriette Renie Piece Symphonique
Bridge Lament for 2 Violas
Brahms Cello Sonata no 1 in E minor op 38

Tickets: Pay What You Can
Box Office 020 7591 4314 | www.rcm.ac.uk/events

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Programme details correct at time of going to print.

ROYAL
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JUNIOR FELLOW SHOWCASE: MARIA FILIPPOVA

The Carne Junior Fellow

Thursday 14 November, 6pm
Performance Hall

JUNIOR FELLOW SHOWCASE: MARIA FILIPPOVA

Thursday 14 November, 6pm, Performance Hall

Telemann (1681–1767)	Fantasia no 10 in F sharp minor	5'

Leonor Luz flute

Leclair (1697–1764)	Sonata in C major op 2 no 3 *i* *Adagio* *ii* *Allegro* *iii* *Largo* *iv* *Giga*	12'

Leonor Luz flute
Ceci Keiffer harpsichord

Telemann	Fantasia no 6 in D minor	5'

Jolivet (1905–1974)	Cinq Incantations for Solo Flute no 4	4'

Viviane Ghiglino flute

Telemann	Fantasia no 1 in A major	4'

Karg-Elert (1877–1933)	Sonata Appassionata for solo flute op 140	5'

Alessandra Scalzone flute

Telemann	Fantasia no 3 in B minor	4'
Margot Pommellet (b 2001)	Flute piece in a line (premiere)	4'

Margot Pommellet flute

Telemann	Fantasia no 10 in F sharp minor	5'
Kangro (1949–2001)	Meil aiaäärne tänavas	4'

Laura Pahkel flute

Telemann	Fantasy no 12 in G major	5′

Maria Filippova flute

Hüe (1858–1948)	Fantasy for flute and piano	8′

Maria Filippova flute
Sofia Berdnik piano

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Maria Filippova

Russian flautist Maria Filippova made her concerto debut with the Symphony Orchestra of Nizhny Novgorod under the baton of Renat Zhiganshin in 2008. She has since performed in numerous concert halls across Russia and Europe. Maria has performed as a soloist with several esteemed orchestras, including the Symphony Orchestra of Moscow State Philharmonic Society, Symphony Orchestra of Czech Radio, Symphony Orchestra of Nizhny Novgorod State Philharmonic Society, and various municipal chamber orchestras across Russia. As an orchestral player, Maria has extensive experience playing with leading British orchestras and ensembles in various prestigious venues such as Cadogan Hall, the Barbican Centre, Wigmore Hall and the Royal Albert Hall.

Maria has become a laureate of several regional, Russian national and international competitions. In 2014, aged 14, Maria won the Nutcracker Television Competition and the Concertino-Praga Competition, where her gala performance was broadcast on Czech Radio. Other accolades include the Grand Prix Laureate at the Gnessin Competition in Moscow, a gold medal of the Delphic Games in Vladivostok, and reaching the final of the Moscow International Flute Competition. In 2024 she won the Tunbridge Wells International Music Competition and in November she gave a solo recital at St James's Church, Piccadilly.

Maria is an ambitious and dedicated performer with a passion for both Baroque and modern flute. Across 2024/25 she is collaborating with composers to create a collection of 12 new pieces for either modern or baroque flute, to be presented as companion works to Telemann's flute fantasias. Studying Baroque flute under Rachel Brown, Maria is deeply committed to exploring period instrument performance. She aspires to balance her work with solo concerts and engagements in modern orchestras, enriching her artistry across a broad musical spectrum.

Maria is currently undertaking the Artist Diploma course at RCM supported by The Carne Junior Fellowship and the Neil Black Award, presented by the Countess of Munster Musical Trust.

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UPCOMING EVENTS

JUNIOR FELLOW SHOWCASE: CALATHEA QUARTET
RCM String Quartet Fellows

Monday 18 November, 6pm
Performance Hall

Repertoire to include:
Fanny Hensel String Quartet in E flat major
Mendelssohn String Quartet no 6 in F minor op 80
Dvořák String Quartet no 14 in A flat major op 105

Tickets: £5
Box Office 020 7591 4314 | www.rcm.ac.uk/events

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ROYAL COLLEGE OF MUSIC London

MUSIC IN THE MUSEUM

Friday 15 November, 12.30pm

Museum Gallery

WF Bach (1710–1784)
Flute Sonata in E minor — 11'
i *Allegro ma non tanto*
ii *Siciliano*
iii *Vivace*

Samuel Finch baroque flute **Ceci Keiffer** harpsichord

Telemann (1681–1767)
Trio Sonata in D minor TWV 42: d4 — 11'
i *Largo*
ii *Allegro*
iii *Affetuoso*
iv *Presto*

Samuel Finch baroque flute **Kate Bingham** baroque oboe **Ceci Keiffer** harpsichord

Telemann
Trio Sonata in D minor TWV 42:d10 — 8'
i *Allegro*
ii *Adagio*
iii *Allegro*
iv *Presto*

Samuel Finch baroque flute **Sara Matovic** baroque violin **Ali Baumann** baroque cello **Ceci Keiffer** harpsichord

J Molnar (1929–2018)
Phantasy on Themes of Japanese Folk Songs — 7'

Alan Hovhannes (1911–2000)
Sonata for flute and harp op 406 — 9'
Prelude
Cantando
Dance
Lullaby
Andante Dolce

Auburn Duo
Samuel Finch flute **Catherine Reid** harp

Upcoming Events

JUNIOR FELLOW SHOWCASE: CALATHEA QUARTET

RCM String Quartet Fellows
Monday 18 November, 6pm
Performance Hall

Repertoire to include:
Fanny Hensel String Quartet in E flat major
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RCM SCHOLARSHIPS

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ROYAL
COLLEGE
OF MUSIC
London

PERCUSSION SHOWCASE

Friday 15 November 2024, 6pm
Amaryllis Fleming Concert Hall

PERCUSSION SHOWCASE
Friday 15 November 2024, 6pm | Amaryllis Fleming Concert Hall

Adi Morag (b 1976) — Octabones

Kian Hsu *marimba* Stan Talman *marimba*

Cage (1912–1992) — Third Construction

Kian Hsu, Matthew Kosciecha, Hoi Yin Ng and Stan Talman *PERC'M*

Chopin (arr O Duo) (1810–1849) — Minute Waltz

Alex Freeman and Wilamena Dyer *marimba*

Alias (1935–2006) — Snapshots

Guy Courtie *congas* Lewis Isaacs *vibraphone*

Beethoven (arr Calvin Bolton) (1770–1827) — Ich liebe dich

Beste Gürkey *marimba* Ingrid Leung *soprano*

Xenakis (1922– 2001) — Rebonds B

Harry Gong *percussion*

Emmanuel Séjourné (b 1961) — Losa

Tingjun Zhu *marimba* Lewis Isaacs *vibraphone* Milligan Power *percussion*

Brett William Dietz (b 1972) — Sharpened Stick

Clara Smith, George Threadgold, Tim Dobinson, Matthew Kosciecha and Mariella Bromfield *percussion*

Thierry De Mey (b 1956) — Silence Must Be

Sophie Stevenson *conductor*

Churchill (1901–1942) — Someday My Prince Will Come (improvisation for vibraphone)

Lewis Isaacs *vibraphone*

Rachmaninov (arr Hoi Yin Ng) (1873–1943) — Rhapsody on a Theme of Paganini op 43
Introduction
Theme
Variations I—X

Hoi Yin Ng *marimba* Jack Wong *piano*

Welcome to the Royal College of Music

Founded in 1882, the Royal College of Music moved to its present site on Prince Consort Road, opposite the Royal Albert Hall, in 1894, and has been recognised as the leading conservatoire in the world for Performing Arts in the QS rankings for the last three years. Illustrious alumni include Benjamin Britten, Ralph Vaughan Williams, Samuel Coleridge-Taylor, Gustav Holst, Dame Joan Sutherland, Sir Thomas Allen, Sir Colin Davis, John Wilson, Alina Ibragimova, Gerald Finley and Dame Sarah Connolly. In addition to the vocational training it provides to its 1000 full time students, the College engages dynamically with a wider and diverse community of children and adults through a dedicated range of creative activities delivered by RCM Sparks' education and participation projects, RCM Junior Department programme and the Creative Careers Centre. Graduates from the RCM are to be found performing at the highest levels as soloists, composers and in ensembles around the world.

You can follow the RCM on **X** and **Instagram @RCMLondon**, find us on **Facebook/royalcollegeofmusic** and subscribe to our **YouTube** channel **@RCMLondon**.

Adi Morag Octabones

The title *Octabones* derives from the words 'octa', referencing the octatonic scale, and 'bones', the imitated sound created when mallets strike the marimba. The piece features rhythmic complexity and interplay between the two musicians. The marimbas are placed facing each other requiring the performers to reach across to play each other's instruments. In a contrast to the fast and heavy passages, there is a warm chorale section in the middle providing the audience and performers a brief escape from the chaotic opening, before the piece returns to the vibrant and fervent theme, concluding with a powerful bang.

Cage Third Construction

Third Construction was dedicated to Xenia, the then-wife of John Cage, and is built upon a fixed rhythmic structure comprising six phrases of varying lengths totalling 24 bars per section for 24 sections. The phrase structure rotates between the players, which enhances the polyphonic texture and intricate layering. This composition technique is a characteristic of Cage's work including his other *Constructions*. The wide range of sounds used, including the use of Latin American instruments and some unorthodox instruments, transports the listener to the soundscape envisioned by composers who began experimenting with percussion ensembles in the 1930s and 40s.

Chopin (arr O Duo) Minute Waltz

Minute Waltz is a short piano piece written by Chopin in 1847. It is a very fast, virtuosic work, which has been arranged for many different instruments. This arrangement, for one marimba, two players, is by the successful O Duo, consisting of Owen Gunnell and Oliver Cox, two former students at the RCM. Working together on the marimba requires both musicians to demonstrate exceptional coordination as they navigate the instrument together.

Alias Snapshots

Don Alias was a talented conguero and drummer whose legacy spanned a diverse array of artists from Joni Mitchell and James Taylor to Miles Davis and Jaco Pastorius. This piece developed from a solo performance during a tour with Miles Davis in the early 1970s.

Beethoven (arr Calvin Bolton) Ich liebe dich

Beethoven's *Ich liebe dich* (I Love You), composed around 1795, is a touching and intimate piece that highlights the composer's ability to express deep emotions with simplicity. Based on a love poem by Karl Friedrich Wilhelm Herrosee, the song features a graceful melody accompanied by gentle harmonies. This modest but heartfelt work reveals a more personal side to Beethoven in contrast to his grander, more dramatic compositions. Over time, it has become a beloved staple in the vocal repertoire for its sincerity and emotional clarity.

Xenakis Rebonds B

Iannis Xenakis was a Romanian born Greek-French composer, music director, architect and engineer. He composed this solo percussion work between1987 and 1989, and dedicated it to percussionist Sylvio Gualda. Titled *Rebonds*, the composition comprises two sections, A and B. In *Rebonds B*, performers use an array of instruments, including two bongos, one tumba, one tom-tom, bass drums, and a group of five wood blocks, also known as temple blocks. The tuning of both the skins and wood blocks covers a broad spectrum. The piece emphasises the dynamic interplay of drags and accents, resulting in a captivating rhythmic pattern and rich textural qualities.

Emmanuel Séjourné Losa

Emmanuel Séjourné's *Losa* (2007) for marimba and percussion blends African rhythmic traditions with contemporary percussion techniques. The title refers to a rhythmic pattern originating in Mali, which Séjourné incorporates into the piece alongside intricate polyrhythms and cross-rhythms. The marimba takes on both melodic and percussive roles, while the percussion ensemble creates a dynamic range of sounds, from sharp, intricate patterns to expansive, reflective moments. The work showcases the virtuosity of the performers through complex rhythmic interactions and a variety of timbres.

Brett William Dietz Sharpened Stick

Sharpened Stick is a piece for five percussionists, each playing on their own multi-percussion setups. Composed by Brett William Dietz in 2001, the piece draws inspiration from Native American war songs. It is rhythmically complex and intricate and incorporates the 'fish step' dance, a precursor to the Charleston. This is highlighted in the music with the shouting of 'Yo-Ho' which signals shifts in the direction of the music and the dance.

Thierry De Mey Silence Must Be

In this piece for solo conductor, Thierry De Mey focuses on movement. The conductor engages with the audience by turning to them, as if 'taking their pulse,' and allows this tempo to guide increasingly complex polyrhythms such as three over five or five over eight. Directing an imaginary ensemble, the conductor's movements become increasingly abstracted, visually representing concepts like phasing and the Doppler effect. Finally, approaching the golden ratio, the conducer outlines the shape of the letters that spell out *Silence Must Be*.

Churchill Someday My Prince Will Come (improvisation for vibraphone)

Someday My Prince Will Come is a classic song from Disney's beloved 1937 animation *Snow White and the Seven Dwarfs*. This enchanting melody has earned a place among the greatest film songs in history. The chord structure that underpins the melody has become popular within jazz circles, contributing to its enduring popularity.

Rachmaninov (arr Hoi Yin Ng) Rhapsody on a Theme of Paganini op 43

Rhapsody on a Theme of Paganini was initially composed for piano and orchestra, drawing its theme from Niccolò Paganini's Caprice no 24 for solo violin. The first ten variations constitute the 'first movement' of the concertante work, in which embeds not only the iconic theme, but also the *Dies Irae* Gregorian chant, a hallmark of Rachmaninov's that appears in many of his pieces. This adaptation is part of an ongoing project of piano works arranged for marimba designed to challenge and enhance the performer's technical skills.

This evening's programme notes were written by students from the Percussion Faculty.

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If you enjoyed this performance, please consider supporting us! By joining as a Friend, supporting our scholarships and artistic programmes, or remembering the RCM in your Will, you will help us secure the future of music for generations to come. All gifts make a difference, no matter the size. For more information about how you can support our global top-performing arts institution or request a legacy brochure, please get in touch with us at dae@rcm.ac.uk or 020 7591 4799. Thank you.

www.rcm.ac.uk/support

NEW PERSPECTIVES

Thursday 28 November 2024, 6pm | Amaryllis Fleming Concert Hall

Timothy Lines director
New Perspectives

Maderna Serenata per un satellite
Jacques Allen Elegy for the Feminine Man (world premiere)
Hannah Kendall Verdala
Thomas Adès Living Toys
Simon Holt Lilith

The Royal College of Music's new music ensemble brings together a range of defining events, personal reflections and portrayals, beginning with the launch of the satellite Boreas as told by Maderna in his improvisatory work.
Also featured are RCM composers past and present. Hannah Kendall's *Verdala* is inspired by the SS Verdala, a ship that brought West Indian soldiers to the trenches during the First World War, whilst RCM competition winner Jacques Allen reflects on aspects of his sexuality and gender in *Elegy for the Feminine Man*. The ensemble concludes with Thomas Adès' virtuosic early work and RCM composition professor Simon Holt's menacing depiction of the serpent Lilith.

Tickets: £5
Box Office 020 7591 4314 | www.rcm.ac.uk/events

ROYAL COLLEGE OF MUSIC London

RCM AT ST. MARY ABBOTS

Friday 15 November, 1.05pm

Welcome to this performance at Saint Mary Abbots Church. Please turn off your mobile phone to avoid any disturbance to the performers. Photographs may only be taken during applause following a performance, unless otherwise notified. Private filming, sound recording and commercial photography are not permitted without prior written permission.

Debussy
(1862–1918)

Petite Suite for Flute, Clarinet in A and Piano — 15'
i *En Bateau*
ii *Cortege*
iii *Menuet*
iv *Ballet*

Friso Van Kuijk flute
Reynold Yang clarinet
Sophie Khazaradze piano

JS Bach
(1685–1750)

Toccata in E minor BWV 914 — 9'

Beethoven
(1770–1827)

Piano Sonata no 27 in E minor op 90 — 13'
i *Mit Lebhaftigkeit und durchaus mit Empfindung und Ausdruck*
ii *Nicht zu geschwind und sehr singbar vorgetragen*

Paul Mnatsakanov piano

Mozart
(1756–1791)

Sonata for Piano and Violin in E minor K 304 — 10'
i *Allegro*
ii *Tempo di minuetto*

Emmanuel Webb violin
Paul Mnatsakanov piano

Upcoming Events

JUNIOR FELLOW SHOWCASE: CALATHEA QUARTET

Monday 18 November, 6pm
Performance Hall

Repertoire to include:
Fanny Hensel String Quartet in E flat major
Mendelssohn String Quartet no 6 in F minor op 80
Dvořák String Quartet no 14 in A flat major op 105

Tickets: £5
Box Office 020 7591 4314 | www.rcm.ac.uk/events

ROYAL COLLEGE OF MUSIC

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ROYAL
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Junior Department
Performers Platform

Hilary Sturt *specialist tutor*
Svitlana Kosenko *piano*

Saturday 16 November 2024, 3pm
Performance Studio

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3.00	Hanhan Qu *piano* (pupil of Richard Uttley) Chopin Ballade no3 op47	8'
3.15	String Quartet (Esther King Smith *tutor*) Natan Sarkar & Samvid Sridhar *violin* Imogen Bloom *viola* Anna Lea Gonzales Duba *cello* Haydn String Quartet op20 no4 *i Allegro di molto*	6.5'
3.30	Naya Dbouk *cello* (pupil of Stephanie Tress) Saint-Saens The Swan	4'
3.45	Atticus Larard *cello* (pupil of Ariane Zandi) Schumann Adagio and Allegro op70	9.5'
4.00	Emma Pang *piano* (pupil of Richard Uttley) Haydn Piano Sonata in E flat Hob.XVI:52 *i Allegro* Rachmaninov Moment Musicale in E minor op16 no4	6' 4'

4.15 **Thomasina Larard** *cello* (pupil of Ariane Zandi)
JS Bach Cello Suite no1 BWV1007 *i Prelude* 3.5'

4.22 **Emilly He** *cello* (pupil of Ariane Zandi)
Boccherini Rondo 3.5'

4.30 **Catherine Bennett** violin (pupil of Esther King Smith)
Clara Schumann Romance Three Romances op 22 *i Andante molto* 3.5'
Mozart Rondo in C Major K373 5.5'

4.45 **Freddie Sanitt** violin (pupil of John Hutchinson)
Mozart Violin Concerto no5 in A Major K 219 *i Allegro aperto* 8.5'

5.00 **Elyssa Kiang** *violin* (pupil of Eri Konii)
Bach Violin Concerto in A Minor BWV1041 *i Allegro moderato* 4'
Albeniz Tango op16 5.5'
Monti Czardas 4'

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Miranda Francis *Head of Junior Programmes*
Gill Redfern *Operations Manager* **Anna Waszak** *Administrative Coordinator*
John Mitchell *Performance Manager*

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Junior Department Sinfonia Concert

Robert Hodge *conductor*

Saturday 16 November 2024, 5.30pm
Amaryllis Fleming Concert Hall

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Arnold (1921-2006) **Peterloo Overture op97** 10'

"*Peterloo* is the derisive name given to an incident on 16 August 1819, in St. Peter's Fields, Manchester, when an orderly crowd of some 8,000 people met to hear a speech on political reform. On the orders of the magistrates they were interrupted by the Yeomanry, attempting to seize banners they carried, and to arrest their speaker, Henry Hunt. Calvary were sent in, and eleven people were killed and four hundred injured in the ensuing panic. This overture attempts to portray these happenings musically, but after a lament for the killed and injured, it ends in triumph, in the firm belief that all those who have suffered and died in the cause of unity amongst mankind will not have done so in vain." *Malcolm Arnold*

The overture opens with a drawn out, regal-like theme. Small harp flourishes add colour to the timbre as Arnold begins to the intensity builds. At the end of the opening theme, a snare drum is used to raise alarm and the music becomes more dissonant, with the brass and percussion enhancing the drama. Woodwinds then squeal as the brass lays the foundation for the downfall of the massacre. The violent way in which Arnold captures this dramatic scene creates a vivid account of the narrative. All of a sudden emptiness ensues and the full horrors of the massacre are revealed. A solo oboe laments the scene as Arnold uses space and silence to great effect, before the opening theme is heard once again in the strings. The overture concludes in triumphant mood as bells ring out in the face of adversity and the orchestra plays the final chords of this courageous and descriptive work.

Tchaikovsky (1840-1893) **Marche Slave op31** 9.5'

In 1875, lingering discontent within the Ottoman Empire in the Balkans erupted in a sequence of events that culminated in a major war. High taxation sparked a revolt in Bosnia and this was followed by a Bulgarian uprising aimed at overthrowing the Turkish rulers. The Turks responded mercilessly, hoping to put a quick end to the rebellion and discourage further unrest by making an example of Bulgaria. However, outraged by these atrocities, the Serbians rose up to support the oppressed Bulgars. Russia, who resented the Ottoman Empire and had ambitions of capturing Istambul, encouraged the Serbs in their revolt. Serbia declared war against the Ottomans in

June 1876, and Russian volunteers, in a wave of patriotic enthusiasm for the Slavonic people, joined their army ranks. However, in July and August, the ill-prepared Serbian army suffered several crushing defeats from the Turks, and on August 26, Serbia pleaded with the major European powers for mediation in ending the war. Following the conflict, the pianist Nikolai Rubinstein, organised a concert for the benefit the Russian volunteers wounded during the conflict. He asked Tchaikovsky, who was a sympathiser with the Slavonic cause, to compose a piece for the occasion and Tchaikovsky responded with the *Slavonic March*, which was composed in just five days. It was premièred at the benefit concert in Moscow on 17 November 1876 receiving an enthusiastic response.

The march is highly programatic and the first section uses two Serbian folksongs to describe the oppression of the Serbians. The first, a sombre funeral march is heard at the outset and is followed by a much more optimistic theme. An episode follows, describing the atrocities in the Balkans, in which the orchestra builds to a tremendous climax, at the height of which the first folk song returns with fortissimo trumpets, like a plangent cry for help. The tempestuous mood subsides giving way to the second section which describes the Russians rallying to help the Serbs. This is based on a simple four bar melody with the character of a rustic dance, which is passed around the orchestra until finally it gives way to a solemn statement of the Russian national anthem, *God Save the Tzar*. The third section is a repeat of Tchaikovsky's furious orchestral climax, reiterating the Serbian cry for help and the finale describes the Russian volunteers marching to assist the Serbians. It uses a Russian tune, this time in the tonic major key and includes another blazing rendition of *God Save the Tzar* prophesying the triumph of the Slavonic people over tyranny. The overture finishes with a triumphal coda for the full orchestra.

The Russio-Serbian alliance did, in fact, eventually triumph. Russia declared war upon Turkey in April 1877 and after a short war, in January 1878, Russia bowed to international pressure and, rather than pressing home their victory, settled for the independence of Serbia, Romania and Montenegro.

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Gill Redfern *Operations Manager*
Anna Waszak *Administrative Coordinator*
John Mitchell *Performance Manager*

Violin I
Bea Murray
Caia Harris
Rory Zweimueller
Kiara Taylor
Zachary Lam
Noah Keleta
Rosie Rodriguez-Vassiliou
Lucia Rapisarda Okamoto
Teresa Kiang
Imogen Gray
Florence Mather
Khloe Capalad
Kazuki Kyo,
Nirvana Che-Lai

Violin II
Jane Lee
Eliza De Silva
Hector Bizet
Natan Sarkar
Aaron Tian
Katherine Jin Da Silva
Keira Asad
Aidan Zhao
Luya Li
Amy Johnson
James Simmons
Louis Spadano

Viola
Izzy Ward
Julieta Gutierrez Portilla
Imogen Bloom
Soshin Yoshitake-Thatcher
Tom McMillan

Cello
Emi Price
Aglaïa Carvalho-Dubost
Mikey Erskine
Caspian Lee
Tyrone Musngi
Emily Elliott
Atticus Larard,
Isaac Appleton
Kalli Ziegler
Evelyn Yang
Sam Lewens
Alma Silvera
Sami Uwahemu
Anna Lea Gonzalez Duba

Double Bass
Lucas Tao
Mylu Shahmanesh Jap
Eshed Mendelson Maoz
Albert Khadzhiev
Qixuan Han
Kiran Grover
Jacob Bailey

Flute
Charlie Zha
Juliet Hesse
Emma Pang
Ka Men Yau

Oboe
Euna Oh
Leah Wiseman
Nathan Ikechukwu
Daniel

Clarinet
Leandra Li
Sophie Byrne
Qaali Rothmaler

Bassoon
Clarabel Mulligan
Mehdi Uwahemu
Jenna Hunt

Horn
Lucas Wan
Niara Fell
Joey Walker
Hugh Suggett
Arthur Kay

Trumpet
Oscar Lamb
Liam Aspinall
James Tweedie
Thomas Byrne

Trombone
Ben Clarke
Maxine Chu
Abigail Moore

Tuba
Ben Tweedie

Timpani & Percussion
Octavia Mackie
Oscar Lond
Jacob Carr
Hailey Wong
Chris Terian*
Cameron Sinclair*

Harp
Liam Ko
May Noble-Eales
Annabelle Doolan

** denotes guest performer*

Orchestra Tutors
Julia Wilson *Violin* Karen Bradley *Viola* Miriam Lowbury *Cello* Vera Pereira *Double Bass*
Anna Hashimoto *Woodwind* Philip Box *Horn* Richard Ward *Brass*
Chris Terian *Percussion* Cecilia Sultana de Maria *harp*

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London

JUNIOR FELLOW SHOWCASE: CALATHEA QUARTET

RCM String Quartet Fellows

Monday 18 November, 6pm

Performance Hall

JUNIOR FELLOW SHOWCASE: CALATHEA QUARTET

Monday 18 November, 6pm, Performance Hall

Fanny Hensel (1805–1847)	String Quartet in E flat major		21'
	i	*Adagio ma non troppo*	
	ii	*Allegreto*	
	iii	*Romanze*	
	iv	*Allegro molto vivace*	
Mendelssohn (1809–1847)	String Quartet no 6 in F minor op 80		23'
	i Allegro vivace assai		
	ii Allegro assai		
	iii Adagio		
	iv Finale: Allegro molto		

INTERVAL

Dvořák (1841–1904)	String Quartet no 14 in A flat major op 105		32'
	i	*Adagio ma non troppo- Allegro appassionato*	
	ii	*Molto vivace*	
	iii	*Lento e molto cantabile*	
	iv	*Allegro non tanto*	

Calathea Quartet
Claudia Tarrant-Matthews violin
Eleanor Hill violin
Martha Campbell viola
Haydn Wynn cello

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Calathea Quartet

The Calathea Quartet is a dynamic ensemble comprising musicians from New Zealand, Australia, Ireland, and England. The members are currently based in London, where they are Fellows of the Royal College of Music, under the guidance of Simon Rowland-Jones. Formed in 2020 at the Royal Academy of Music during their postgraduate studies, the quartet was coached by Levon Chilingirian and the Doric Quartet. Since graduating, the Calathea Quartet has enjoyed masterclasses with Isabelle van Keulen, Tom Poster, and the Ardeo, Armida and Ragazze quartets. With a keen interest in championing the works of underrepresented composers, the quartet plays a wide variety of repertoire from the stalwarts of the classical canon to contemporary compositions, with a particular focus on the works of composers of marginalised genders.

Competition successes include 1st prize in the Royal Academy of Music Historical Women Composers Prize 2021, 2nd prize in the annual Royal Academy of Music Wolfe Wolfinsohn String Quartet Competition 2021 and reaching the semi-finals of the Royal Overseas League Ensemble Prize in 2021 and 2022. Following performances as Young Artists in 2023, the Calathea Quartet returned to Britten Pears Arts as Young Artists in 2024. Recent performance highlights include a New Zealand tour supported by Chamber Music New Zealand and performances at West Cork Chamber Music Festival, Southwark Cathedral, and Stratford-upon-Avon Chamber Music Society. Upcoming projects in the quartet's 2024/25 season include a focus on women composers at Bloomsbury Festival, a return to Stratford-upon-Avon Chamber Music Society and a Conway Hall debut. The Calathea Quartet are very grateful to Help Musicians UK for their support.

JUNIOR FELLOW SHOWCASE: ILAYDA DENIZ OGUZ
Mills Williams Junior Fellow
Tuesday 19 November, 6pm
Museum Gallery

Repertoire to include:
Mozart Fantasy in F minor (fragment) K. Anh. 32 (383C)
McCartney/Lennon (arr Berio) Beatles Songs
Ilayda Deniz Oguz Fugue on a Theme of Barbie Girl
Ilayda Deniz Oguz Fugue on a Theme of Merry Christmas
Rob Hao Palimpsest

Tickets: £5
Box Office 020 7591 4314 | www.rcm.ac.uk/events

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JUNIOR FELLOW SHOWCASE: DIALOGUE WITH THE PAST

İLAYDA DENIZ OĞUZ

Mills Williams Junior Fellow

Tuesday 19 November, 6pm

Museum Gallery

JUNIOR FELLOW SHOWCASE: DIALOGUE WITH THE PAST

Tuesday 19 November, 6pm, Museum Gallery

Mozart (1756–1791)	Fantasy in F minor (fragment) K. Anh. 32 (383C)	1'

İlayda Deniz Oğuz fortepiano

Lennon/McCartney **(arr Berio)** (1940–1980/b 1942)	Beatles Songs *i* *iii*	*Michelle I* *Yesterday*	6'

Georgia Ridehalgh mezzo soprano
Samuel Finch baroque flute
Leonor Luz baroque flute
Eddie Mead baroque cello
Ceci Keiffer harpsichord

İlayda Deniz Oğuz (b 2000)	Fugue on a Theme of Barbie Girl	3'
	Fugue on a Theme of Merry Christmas	4'

İlayda Deniz Oğuz harpsichord

Mozart (Completed by İlayda Deniz Oğuz)	Movements of a Sonata in F K. Anh. 29 (590a), K. Anh. 30 (590b), and K. Anh. 37 (590c)	15'
Mozart (Completed by FXW Mozart)	Movements of a Sonata in F K. Anh. 30 (590b)	5'
Jörg Widmann (b 1973)	Idyll und Abgrund, Sechs Schubert-Reminiszenzen for solo piano	11'
Schubert (1797–1828)	Piano Sonata in F-sharp minor D. 571 *i* *Allegro moderato (fragment)* *ii* *Fragment* *iii* *Scherzo: Allegro vivace - Trio* *iv* *Allegro (fragment)*	8'
Rob Hao (b 1999)	Palimpsest	3'

İlayda Deniz Oğuz fortepiano

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İlayda Deniz Oğuz

İlayda enjoys a diverse career as a solo pianist, collaborative pianist and composer. Since her concerto debut in 2014 with Bilkent Symphony Orchestra in Turkey, she has performed with Presidential Symphony Orchestra and Agora Youth Symphony Orchestra in 2020. She has performed in masterclasses given by Dmitri Alexeev, Robert Levin, Dina Yoffe, Boris Giltburg, Norma Fisher, Sofya Gulyak, Dina Parakhina, Boris Berman, Stanislav Ioudenitch, Björn Lehmann, Markus Groh, and Hüseyin Sermet. With a keen interest in historical performance, İlayda frequently performs as a fortepianist. She has taken masterclasses in fortepiano with Robert Levin, Bart van Oort, Carole Cerasi, and Riccardo Cecchetti, and in clavichord with Terence Charlston and Robert Woolley. İlayda has collaborated with many contemporary composers, having performed with the esteemed Cikada Ensemble for new music under the baton of Christian Eggen, giving the premiere performance of *Liquid Spaces* by the Turkish composer Berkant Genckal.

İlayda has also established herself as a composer and has had works performed by many prominent new music ensembles. Her song *Anlatamıyorum* for solo mezzo-soprano and orchestra composed when she was 14 years old was performed by Izmir State Symphony Orchestra in the finalist concert of the ninth National N Eczacibasi Composition Competition in Turkey. Her solo viola work *Yugen* was performed by Oslo Sinfonietta violist Bendik Foss in Oslo Sentralen. She has had composition masterclasses and lessons with Francesco Filidei, Mauro Lanza, Dai Fujikura, Mark Andre, Ulrich Kreppein, Samir Odeh-Tamimi, Hanna Eimermacher, and Eivind Buene. In 2023, she won the Composer Award at the Royal College of Music Contemporary Music Competition, with her piece *Yakamoz* for bass clarinet and cello. In 2024, her piece *ben o yılların macerasından geldim (I came from the adventure of those years)* for orchestra earned her an honorable mention in the first International Ihsan Dogramaci Competition Composition. Her *Scenes from the Little Prince* for solo violin was performed by Eliott Bougant as a part of the Lucerne Festival in 2024.

İlayda is currently pursuing her Artist Diploma at the RCM with piano professors Dina Parakhina and Dmitri Alexeev, composition professor Kenneth Hesketh, and fortepiano professor Geoffrey Govier. She is the 2024/25 Mills Williams Junior Fellow and a David Young Piano Scholar.

ROYAL COLLEGE OF MUSIC London

RCM CHAMBER MUSIC: LUNCHTIME CONCERT

Tuesday 19 November, 1.05pm

Performance Studio

JS Bach (1685 – 1750)	Partita in D minor no 2 BWV 1004 *v* *Chaconne*	15′
Joe MacDonald violin		
Bridge (1879–1941)	Lament for 2 Violas	9'
Vera Edgington viola **Juliet Park** viola		
Brahms (1833–1897)	Cello Sonata no 1 in E minor op 38 *i* *Allegro no troppo* *ii* *Allegretto quasi menuetto* *iii* *Allegro*	25'
Vivian Tupker cello **Archie Bonham** piano		

Upcoming Events

CHAMBER SPOTLIGHT: SCANDINAVIA TO SOUTH AMERICA

Wednesday 20 November, 6pm
Performance Hall

Repertoire to include:
Saariaho Neiges
Niels Rønsholdt Selection from Cello Concerto no 2 arr. for 10 cellos
Villa-Lobos Bachianas brasileiras no 1

Tickets: £5
Box Office 020 7591 4314 | www.rcm.ac.uk/events

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CHAMBER SPOTLIGHT: SCANDINAVIA TO SOUTH AMERICA

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CHAMBER SPOTLIGHT: SCANDINAVIA TO SOUTH AMERICA

Wednesday 20 November, 6pm, Performance Hall

Jakob Kullberg concert curator

Niels Rønsholdt (b 1978)	Selection from Cello Concerto no 2 'Western' (arr for 10 cellos) *Song I – Fiddle VI* *Fiddle X – Fanfare IV*	10'
Saariaho (1952–2023)	Neiges *i* *Nuages de Neige* *ii* *Etoile de neige* *iii* *Etoile de neige 2* *iv* *Aiguilles de glace* *v* *Fleurs de neige*	16'
Villa-Lobos (1887–1959)	Bachianas brasileiras no 1 *i* *Introdução (Embolada)* *ii* *Prelúdio (Modinha)* *iii* *Fuga (Conversa)*	20'

Jakob Kullberg director/solo cello
Ni Zhang
Alina Maries-Reim
Carlos Villa Contreras
Yuying Zhang
Lisa Dolgouchine
Catherine Cotter
Ezra Escobar
Baiyu Tong ***(Rønsholdt only)***
Maddy Napier ***(Rønsholdt only)***

Tonight's concert celebrates the diversity of the cello in a programme of works originating from Scandinavia to South America, directed by RCM cello professor Jakob Kullberg.

We begin in Denmark with a selection from Niels Rønsholdt's Cello Concerto no 2 'Western', commissioned for solo cello and orchestra by Jakob Kullberg for the Sinfonia Varsovia and tonight heard for ten cellos. Rønsholdt's experimental style spans performance installations, concert music and opera, and centralises unusual approaches to genre. Rønsholdt describes himself as a 'method composer', taking inspiration from method acting. He researches the authentic traits of a genre before applying them to his own musical stimuli, often playing with contrast and similarity to accentuate this process. In this work the Baroque ideal of a concerto platforming the unique voice of the solo instrument is emphasised by short movements inspired by lyrical topics – hymns, songs, fanfares and fiddles – but the arrangement for ten cellos juxtaposes this by giving the solo cello an accompanying ensemble of the same instrument, creating an emotive timbral powerplay.

Next, we experience a Finnish blizzard with Saariaho's *Neiges*. Born in Finland but based in Paris, Saariaho was closely associated with the Parisian Institute for Research and Coordination in Acoustics/Music. Hence, much of her work focusses on the sonic properties of the instruments she composed for. Her style also has a deep sensory quality thanks to her experience of synaesthesia, of which she has said: 'I think very much about texture, the surface of certain sounds… sound and color are not completely detached from each other… certain kinds of music can have even a specific smell.' *Neiges* was inspired by contrasting dark and light textures, symmetry and variation, and how no two snowflakes are the same. The piece uses instrumental techniques including variations in bow pressure, *sul tasto* (playing with the bow on the fingerboard) and *sul ponticello* (playing close to the bridge) to allow each cellist to weave a different texture into the sonic tapestry of snow against a night sky.

Finally, we cross the Atlantic to hear Heitor Villa-Lobos' colourful *Bachianas brasileiras* no 1. Following the collapse of the Empire of Brazil, Villa-Lobos grew up in a time of socio-cultural flux which gave him more artistic flexibility than his predecessors. He considered strict European musical training oppressive and dropped out of formal study to explore native Brazilian musical traditions, playing in street bands and improvising on the cello. Yet later time spent in Paris meant he was not completely divorced from the Western classical approach. His *Bachianas brasileiras* summarise this union well; approximately translating to 'Bach Inspired Brazilian Pieces', Villa-Lobos wrote 9 suites which take Bachian structural frameworks such as fugues, preludes and toccatas and injects them with the character of Brazilian vocal styles and dances. *Bachianas Brasileiras* no 1 for 'an orchestra of cellos' was dedicated to the Catalan-Puerto Rican cellist Pablo Casals and combines a classical introduction with the *embolada* (a fast, often improvised Brazilian folk ballad), and a Bachian prelude with a sentimental *modinha* (love song). The work closes with a fugue subtitled 'Conversa' or 'conversation', describing the dancelike dialogue of the cellos.

Jakob Kullberg

Praised internationally for his performances of the contemporary cello concerto, Jakob Kullberg, a Nordic Council Music Prize nominee, is one of the most multifaceted and respected Danish instrumentalists who has become known for his highly personal and fearless interpretations – a musical persona on today's international music scene transcending the established notion of 'the classical cellist'.

Recognised for his prolific and engaging performances as a soloist, he appears regularly with the world's leading orchestras including the Royal Philharmonic Orchestra, the BBC Philharmonic, the Bergen Philharmonic, Sinfonia Varsovia, Wrocław Philharmonic, Tallinn Chamber and the Danish,Swedish, Norwegian and Finnish Symphony orchestras and sinfoniettas.

He is twice winner of the Danish Grammy, most recently for his concerto CD *Momentum* which was also nominated for the Gramophone Award. 2023 saw the release of his album *Bow to String* showcasing Daníel Bjarnason's cello concerto, recorded with Aarhus Symphony Orchestra conducted by Bjarnason himself. Kullberg recently recorded with Wrocław Philharmonic and conductor Thomas Dausgaard and will record Schumann's Cello Concerto and Niels Rønsholdt's second Concerto with Sinfonia Varsovia in 2024.

Kullberg has returned frequently to festivals such as the Warsaw Autumn, Bergen International Festival, Njord Biennale, Klang Festival, SPOR Festival and the Aldeburgh Festival. He has been a top prize winner at international solo and chamber music competitions and artist in residence with the International Carl Nielsen Competition, the Tivoli Garden Concert Hall, the Queen's Hall at the Royal Danish Library, the Round Tower Copenhagen in collaboration with the Danish Radio, and the International Krakow Composers' Festival. Jakob Kullberg enjoys a close collaboration with the Danish composer Per Nørgård whose entire cello-output of the last 20 years has been composed specifically for him, and collaborated extensively with Kaija Saariaho, recording both her cello concertos. In recent times his interest in free expression has led him to record his first album as a singing composer and cellist.

Jakob is professor of cello at the RCM and previously taught for a decade at the Royal Danish Academy of Music. Since 2004 he has been artistic director of the Open Strings Academy has been a juror at the Schoenfeld International String Competition (China) as well as the Karol Szymanowski International Composition Competition. He is an Associate of the Royal Academy of Music and recently finished a four-year research project as Artistic Research Fellow at the Norwegian Academy of Music, Oslo.

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Constant & Kit Lambert Junior Fellow
Thursday 28 November, 6pm
Performance Hall

Constant & Kit Lambert Junior Fellow pianist Irena Radić presents a programme of works by composer Kenneth V Jones in celebration of his centenary

Kenneth V Jones Piano Sonata
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RCM CHAMBER MUSIC:
MAHLER PIANO QUARTET
Pre-Concert Performance for Mahler 9

Thursday 21 November, 6pm
Amaryllis Fleming Concert Hall

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RCM CHAMBER MUSIC: MAHLER PIANO QUARTET

Thursday 21 November, 6pm, Amaryllis Fleming Concert Hall

Mahler	Lieder eines fahrenden Gesellen		4'
(1860–1911)	*iii*	*Ich hab'ein glüend Messer*	

Jiaxi Lin baritone
Paul McKenzie piano

Mahler	Rückert-Lieder		7'
	ii	*Ich atmet' einen linden Duft!*	
	v	*Liebst du um Schönheit*	

Natalka Pasicznyk soprano
Paul McKenzie piano

Mahler	Das Knaben Wunderhorn		4'
	vii	*Rheinlegendchen*	

Esmée Loughlin-Dickenson mezzo soprano
Paul McKenzie piano

Mahler	Piano Quartet in A minor	12'

Sofía Gómez Alberto violin
Scott Storey viola
Clelia Le Bret cello
Thomas Luke piano

In this performance prefacing the RCM Symphony Orchestra's rendition of his Ninth Symphony, we hear Mahler's sumptuous Piano Quartet in A minor, accompanied by a selection of his expressive lieder.

In an era where many composers held strict ideals about the purity of orchestral music and the human voice's place (or lack thereof) amongst it, Mahler revelled in blurring the lines between symphony and song. He included vocal and choral elements in many of his large orchestral works, and likewise scored much of his vocal music for either piano or orchestral accompaniment. His passion for vocal music and folksong also led him to include instrumental quotations and allusions from his own songs and traditional melodies within his symphonies. Mahler composed vocal music throughout his career but with particular zeal following his discovery of Armin and Brentano's anthology of German poems and folksongs *Des Knaben Wunderhorn*. Mahler was captivated and wrote more than twenty settings (with more alluded to in his orchestral writing). Tonight, we hear *Rheinlegendchen* ('Little Rhine Legend'), the seventh song in his 1899 set. This lilting, pastoral ballad tells the story of a girl who throws her ring into the Rhine, hoping it reaches her true love. *Rheinlegendchen* is preceded tonight by *Ich hab' ein glühend Messer* ('I Have a Gleaming Knife'), a song lamenting the pain of heartbreak from one of Mahler's earlier song cycles *Lieder eines fahrenden Gesellen*, written in 1885 after his unhappy marriage to the singer Johanna Richter. We also hear two songs from Mahler's later collection, *Rückert-Lieder*, which sets the popular poetry of Friedrich Rückert. We hear *Ich atmet' einen linden Duft!* ('I breathed a gentle fragrance'), an ode to the delicate scent of the lime tree, and the tender *Liebst du um Schönheit* ('If you love for beauty'), a gift to his wife Alma. The *Rückert-Lieder* marks a turn towards the mature Mahler's late style, and the sound world constructed here is a precursor to his later symphonic writing, including his Ninth performed later tonight.

Where the Ninth Symphony is Mahler's farewell to the world, the Piano Quartet in A minor represents his first steps into the musical profession. Mahler began writing it during his first year at the Vienna Conservatory when he was just 16 years old and played the piano himself for its premiere at the Conservatory in 1876. As his only surviving piece of instrumental chamber music, it is a rare insight into the composer's approach to writing for smaller ensembles. Stylistically reminiscent of piano quartets by Brahms and Schumann, the piece is deeply Romantic and foreboding in character, forshadowing the mature Mahler's skill at saturating a work with a simple motivic idea that grows to epic proportions. It is composed as a single movement, but sketches of an accompanying *scherzo* survive, suggesting Mahler may have abandoned working on a larger quartet of a more typical multi-movement structure. Despite several later composers' attempts to add to it, Mahler himself never returned to it, and its uniqueness within his oeuvre lends a grandeur and a timelessness that accentuates this enigmatic work.

Jiaxi Lin

Chinese baritone Jiaxi Lin is in his final year of study for a Master of Performance degree at the RCM under the tutelage of Peter Savidge and Simon Lepper. His roles with the RCM Opera School have included Nardo in *La finta giardiniera* by Mozart, Oreste in *Iphigénie en Tauride* by Gluck, and Sulpice in *La fille du régiment* by Donizetti, and he has participated in masterclasses with Edith Wines and Nicky Spence. Jiaxi is a first class graduate of the Xinhai Conservatory of Music and has an active concert schedule within the Chinese regions of Guangzhou, Shenzhen and Macao.

Natalka Pasicznyk

Natalka Pasicznyk graduated from King's College London with first class honors and is currently in the first year of her Master of Performance degree studying with Patricia Rozario. In the past, she has been mentored by renowned singers such as Alex Oomens, Ryland Davies and Nadine Sierra. Natalka has a passion for singing Ukrainian art song and in the Summer of 2024, she won First Prize in the Dean and Chadlington Singing Competition.

Esmée Loughlin-Dickenson

Esmée Loughlin-Dickenson is a mezzo soprano from Cornwall. She is in her first year studying for her Master of Performance degree at the RCM under the tutelage of Sally Burgess and Gary Matthewman. She is the Helen Marjorie Tonks Scholar and is generously supported by The Radford Charitable Trust. At the RCM, she has covered the role of La Regina (*La bella dormente nel bosco,* Respighi) and has sung in the chorus for *L'enfant et les sortilèges* (Ravel) and *Don Giovanni* (Gazzaniga). Most recently Esmée has appeared in the RCM's opera scenes as Roland (*Les Bavards,* Offenbach) and performed as the alto soloist in the RCM's annual Bach project. Esmée was also the 2024 recipient of the Undergraduate Prize for the Brooks Van der Pump competition and received a commendation for the Lies Askonas competition. Esmée has performed in masterclasses with Edith Wiens (Eppaner Liedsomer), Ann Murray, Michael Chance (SienAgosto) and Bernarda Fink (Projeto Canção). She is currently taking part in the Udo Reinemann International Masterclass in Brussels where she has had masterclasses with Anna Larsson and Markus Hadulla.

Sofía Gómez Alberto

Sofía Gómez Alberto is a Spanish violinist and violist currently studying for an Artist Diploma at the RCM with Itzhak Rashkovsky and Bryony Gibson-Cornish as a Gladys Hay Scholar. Passionate about chamber music, Sofía recently joined the Isla String Quartet, and is a founding member of the Iridescence Ensemble, a flexible ensemble promoting twentieth and twenty-first century chamber music. Sofía regularly collaborates with other musicians and has performed in venues such as the Royal Albert Hall Elgar Room and Wigmore Hall. As a keen orchestral player, Sofía took part in the 2023/24 BBC Symphony Orchestra Pathway Scheme and has been freelancing with the London Symphony Orchestra since January 2024. Sofía was recently awarded third prize at the 2023 Llanes International Viola Competition. Other prizes include the Viola Prize at the 2022 RCM Viola Competition and the 2018 Lutine Prize (Junior Guildhall). Sofía's previous teachers include Lutsia Ibragimova, Nathan Braude and Yuri Zhislin at the RCM, Anna-Liisa Bezrodny at Junior Guildhall, and Valeri Gazarian. Sofía is a graduate of the 2024 Keshet Eilon Mastercourse and has also participated in masterclasses with artists such as Maxim Vengerov, Alina Ibragimova and Nobuko Imai. Sofía plays on a Nicolò Gagliano violin and a Joseph Hill viola, both kindly on loan from the RCM.

Scott Storey

Scott Storey has performed on violin for many years with the National Youth Orchestra of Great Britain, including as leader of the orchestra at the 2022 BBC Proms series, performing a commissioned work by Danny Elfman (*Wunderkammer*) and Gershwin's *Rhapsody in Blue* with soloist Simone Dinnerstein. Scott's performances in solo concerts have ranged from Vivaldi's *Summer* and Manuel De Falla's *La Vida Breve* to Saint-Saëns' *Introduction and Rondo Capriccioso*. Scott has also led concerts in venues such as the Cadogan Hall, the Saffron Hall and Manchester's 'Bridgewater Hall'. In January 2020, Scott won the Rotary Club of Great Britain's award for the best young instrumentalist in the Borough of Bromley.

Clélia Le Bret

Clélia started her musical education in France at the Conservatoire de Rueil Malmaison where she studied with Michael Tafforeau and at the CRR de Paris where she studied with Hélène Dautry. In 2023, Clélia graduated with a first class Bachelor's degree and is currently in her final year of her Master of Performance degree at the RCM studying with Alexander Chaushian. In June 2023, Clélia performed as a soloist at the Wigmore Hall as part of the RCM String Showcase. Clélia enjoys a varied career as an orchestral musician. She recently performed at the BBC Proms 2024 as principal cello with the RCM Symphony Orchestra and since 2022 has played in the orchestra of the Waterperry Opera Festival. She also regularly plays as a section leader in the RCM Symphony Orchestra under the baton of great conductors such as Antonio Pappano, Sakari Oramo, Jac Van Steen and Ryan Bancroft. Clélia is a passionate chamber musician, and in 2020 won the first prize in the RCM String Quartet competition with the Gasparo Quartet. She is currently part of the Aida Piano Trio and has received coaching from Marc Danel, the Debussy Trio, Danny Driver and Dina Parakhina.

Thomas Luke

Hailed as a 'trailblazer' by Steinway and Sons, Thomas Luke's award-winning performances have been broadcast on national television and radio. With recent performances at venues such as Wigmore Hall, the Weißes Haus (Leipzig, Germany), the Xiamen International Conference Centre Concert Hall (Xiamen, China) and the Van Cliburn Concert Hall (Fort Worth, USA), Thomas performs regularly as a recital and concerto soloist and enjoys a busy chamber music schedule. In 2023, he made history in collaboration with Steinway and Sons, performing the inaugural Steinway Spiriocast between two UK institutions. Thomas was the keyboard category winner of BBC Young Musician 2020. Amongst numerous other competition successes, the Vienna International Music Competition recognised him for possessing 'outstanding talent, a remarkable musicality and a very accomplished technique'. In June 2024, Thomas was one of only 24 Young Artist Performers selected from around the world to attend the PianoTexas 2024 International Festival. He has participated in public lessons and masterclasses with pianists such as Lang Lang, Arie Vardi and Steven Osborne. In 2022, he won a full scholarship to study at the RCM, where he is now a Margaret Mount Scholar. He studies piano with Professor Vanessa Latarche and regularly receives guidance from Alim Beisembayev.

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RCM SYMPHONY ORCHESTRA: MAHLER 9

Thursday 21 November 2024, 7.30pm
Amaryllis Fleming Concert Hall
Nicholas Collon conductor
RCM Symphony Orchestra

RCM SYMPHONY ORCHESTRA: MAHLER 9
Thursday 21 November 2024, 7.30pm | Amaryllis Fleming Concert Hall

Nicholas Collon conductor
RCM Symphony Orchestra

Mahler	Symphony no 9		81′
(1860–1911)	*i*	*Andante comodo*	
	ii	*Im Tempo eines gemächlichen Ländlers*	
	iii	*Rondo-Burleske: Allegro assai. Sehr trotzig*	
	iv	*Adagio: Sehr langsam und noch zurückhaltend*	

Welcome to the Royal College of Music

Founded in 1882, the Royal College of Music moved to its present site on Prince Consort Road, opposite the Royal Albert Hall, in 1894, and has been recognised as the leading conservatoire in the world for Performing Arts in the QS rankings for the last three years. Illustrious alumni include Benjamin Britten, Ralph Vaughan Williams, Samuel Coleridge-Taylor, Gustav Holst, Dame Joan Sutherland, Sir Thomas Allen, Sir Colin Davis, John Wilson, Alina Ibragimova, Gerald Finley and Dame Sarah Connolly. In addition to the vocational training it provides to its 1000 full time students, the College engages dynamically with a wider and diverse community of children and adults through a dedicated range of creative activities delivered by RCM Sparks' education and participation projects, RCM Junior Department programme and the Creative Careers Centre. Graduates from the RCM are to be found performing at the highest levels as soloists, composers and in ensembles around the world.

You can follow the RCM on **X** and **Instagram @RCMLondon**, find us on **Facebook/royalcollegeofmusic** and subscribe to our **YouTube** channel **@RCMLondon**

The Royal College of Music Symphony Orchestra performs with conductors and musicians of the highest international stature and is frequently invited to perform in prestigious venues across London and beyond. Past and forthcoming conductors include Sakari Oramo, Sir Antonio Pappano, Thomas Zehetmair, Ryan Bancroft, Vasily Petrenko, Jessica Cottis and Rafael Payare. Performances are given after intensive rehearsals; and many concerts are broadcast live and on demand to an international audience online. The members of the RCM Symphony Orchestra are some of the world's very best young instrumentalists, who have chosen to study at the RCM for its unrivalled blend of superlative teaching, extensive performance opportunities, and close connections with the orchestral profession. In addition to the many professors who are active professional instrumentalists, the RCM participates in side-by-side and other experience schemes with, amongst others, the BBC Symphony Orchestra, the London Symphony Orchestra, the Orchestra of English National Opera, the Philharmonia, the Royal Philharmonic Orchestra, the Royal Opera House Orchestra and the Chamber Orchestra of Europe. This enables students to experience professional conditions and achieve professional standards before they graduate. The RCM's long tradition of high-quality orchestral training has launched the careers of many distinguished orchestral players throughout its history.

The RCM Symphony Orchestra under the baton of Nicholas Collon presents Gustav Mahler's last complete symphony, a monumental and emotive composition. In understanding the essence of this masterpiece – often regarded as his 'farewell to the world' – it is essential to explore the personal experiences and ideas which affected the composer during this time.

In the summer of 1906, Mahler was a at the pinnacle of his career, he had sketched the Eighth Symphony in an impressively short time of six weeks and he was also serving as the Director of the Vienna Court Opera. However, things were set to change and the following year brought profound sorrow when his eldest daughter Maria passed away from scarlet fever. Furthermore, conflicts with singers and an anti-Semitic press forced Mahler to resigned from his opera post. Compounding these events, he was also diagnosed with a heart condition. Heartbroken and unwell, he moved to a summer retreat in the Tyrol mountains along the Austro-Italian border. This period marked a defining moment in his life, compelling him to confront the realities of human mortality. Yet, what other factors may have shaped this sombre and introspective musical outlook? One possibility is the infamous 'curse of the ninth', a superstition prevalent in the late-19th and early-20th centuries that suggested a composer's ninth symphony would be their last. In light of his belief, Mahler even refused to number his previous work *Das Lied von der Erde* as his ninth, although it is considered by many as a symphony. Regardless of the factors at play, Mahler wrote his final works, including the Ninth, in the solitude of his Tyrol cabin. He did not hear any of these pieces performed during his lifetime.

The symphony begins and concludes with two expansive movements each lasting around 25 minutes – comparable to the entire duration of many traditional four-movement symphonies. The middle movements feature Mahler's favoured Ländler, an Austrian folk dance characterised by a slow triple rhythm reflecting his love of nature and the outdoors. In the opening movement, Mahler develops his themes from a four-note motif, a kind of rhythmic pattern derived from the words 'Leb' wohl!' (farewell), which Mahler wrote in the score. This motif is initially played by the harps and then elaborated by the strings. The composer Alban Berg remarked 'The first movement is the greatest Mahler ever composed. It is the expression of a tremendous love for this earth, the longing to live on it peacefully and to enjoy nature to its deepest depths – before death comes'. The symphony culminates in the final 'Farewell' movement, noted for its marking *zurückhaltend* (very slow and restrained), where repeated motifs become quieter until the last note, marked *ersterbend* (dying away).

It remains uncertain whether Mahler set out to deliberately convey his personal reflections, or if these themes emerged unconsciously. Nevertheless, they resonate with audiences past and present, solidifying the work as a striking and poignant representation of the human experience. The work was aptly described by the conductor of its premiere, Bruno Walter, as 'a peaceful farewell; with the conclusion, the clouds dissolve in the blue of heaven.'

Nicholas Collon

British conductor Nicholas Collon is Founder and Principal Conductor of Aurora Orchestra, and Chief Conductor of the Finnish Radio Symphony (the first non-Finnish conductor ever to hold this post). He was Chief Conductor of the Residentie Orkest (latterly also Artistic Advisor) 2016–2021 and Principal Guest Conductor of the Guerzenich Orchestra 2017–2022.

He is recognised as a born communicator, innovative programmer, and high-calibre interpreter of a wide repertoire. Under his direction, Aurora Orchestra has become known for its eclectic programming, for performing complete symphonies from memory, and becoming Resident Orchestra at the Southbank Centre. The orchestra regularly tours Europe (including this season to Munich Elbphilharmonie, Berlin Philharmonie, Frankfurt Alte Oper and Cologne Philharmonie) and appears every year at the BBC Proms.

Collon's elegant conducting style, searching musical intellect and inspirational music making have prompted guest invitations from orchestras such as the Dresden Staatskapelle, DSO Berlin, Orchestre National de France, Danish National Symphony, Vienna Radio Symphony, Minnesota Orchestra, Toronto Symphony and many of the leading British orchestras. In 2024/25 Collon debuts with the San Francisco Symphony, Munich Philharmonic and WDR Symphony.

He records with the Finnish Radio Symphony on Ondine, receiving a Diapason d'Or for Adès in 2022 and a Gramophone Award for Wennäkoski in 2023, as well as five star reviews in Finland and internationally for their Sibelius disc. With Aurora Orchestra he has recorded for Deutsche Grammophon and Warner Classics.

Violin I
Elif Cansever
Tienne Yu
Kynan Walker
Karen Matoba
Anya Robins
Nellie Whittam
Michelle Kolesnikov
Sharon Zhou
Theo Elwes
Clarissa Cheuk
Maya De Souza
Kelvin Ng
Isabell Karlsson
Sophie Jobanputra
Maria Panczyk

Violin II
Enya Barber
Jane Park
Zhi Hsuan Lim
Ruihan Sun
Julie Piggot
Jessie To
Harry Nim
Ayana Jaycox
Mine Ibrahim
Antigone Hourt
Emily Ames
Xixuan Zhang
India Reilly

Viola
Clem Pickering
Mitzi Marley Clarke
Declan Wicks
Becca Marr
Tianyi He
Karis Lee
Zephyr Wills
Lizzie Rowland
Anthony Ip
Yue Wang
Leo Lam
Toby Warr

Cello
Rasmus Andersen
Aoqing Yang
Fabiola Sebastian Guijarro
Niccolo Citrani
Yuwei Chen
Ozgur Kaya
Alexander Scott-Brown
Floora Valila
Philip Heide
Astrid Munro

Double Bass
Will Duerden
Roberto Blanes
Natalia Vazquez
Nathan Ng
Yunze Wei
Nigel Smith
Joseph Straker

Flute
Zoe Borseth Rasmussen
Matthew Bottaro
Sara Bolstad
Leah Hallinon
Julia Klampfer (pic)

Oboe
Hannah Seymour
Jane Sullivan
Patricia Gomes
Annabelle Pizzey (cor)

Clarinet
Ellie Kershaw
Sydney Minor
Siena Barr
Christian Hoddinott (E flat)
Hannah Shimwell (bass)

Bassoon
Will Kidner
Jonathon Churchett
Eva Serksnaite
Jamie King (contra)

Horn
Stefan Grant
Tom Findlay
Alexander Harris
Josh Pizzoferro
Amelia Lawson

Trumpet
Katie Bannister
Nina Noble
Stone Tung
Callum Robb

Trombone
Robyn Anderson
Max Pritchard
Jonathan Lovatt (bass)

Tuba
Matthew Lait

Timpani
Julie Scheuren
Mariella Bromfield

Percussion
Stan Talman
Kian Hsu
Hoi Yin Ng
Matthew Kosciecha

Harp
Annest Davies
Milly Chan

Personnel correct at the time of going to print.

Italics denote section principals.

The RCM would like to thank the following orchestral coaches:

Gabrielle Lester (violin and tutti strings)
Steve Doman (viola)
Amanda Truelove (cello)
Nicholas Bayley (double bass)
Amos Miller (brass)
Chris Ridley (percussion)
Timothy Lines (woodwind; tutti strings; tutti woodwind, brass, percussion & harp; and tutti orchestra)

For the benefit of musicians and audience members, please turn of your mobile phone.

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Latecomers will not be allowed into the auditorium until a suitable break. In the interests of safety, sitting or standing on the steps or floors is strictly prohibited. Thank you for your cooperation.

Programme details correct at time of going to print.

OPERA TRIPLE BILL: BRITTEN, WEILL & RAVEL
Monday 25, Wednesday 27, Friday 29 and Saturday 30 November, 7pm
Britten Theatre

Michael Rosewell conductor
Ella Marchment director
Simon Brown assistant to the director
Cordelia Chisholm designer
Kevin Treacy lighting designer
Adam Haigh choreographer

Britten Les Illuminations
Weill Chansons des Quais
Ravel L'heure espagnole

The Royal College of Music Opera Studio presents a triple-bill of vocal masterpieces sung in French. This intoxicating trio of works celebrates the French language and showcases the versatility of RCM singers.

Les Illuminations is a contemplative song cycle by RCM alumnus Benjamin Britten, comprising settings of some of Arthur Rimbaud's most important work, expressing vivid imagery and surrealistic themes.

Then comes a song cycle conceived from Kurt Weill's early work *Marie Galante*, made up of a selection of beguiling, rarely performed songs and musical scenes. Our musical triptych ends with Ravel's popular one-act opera, the comédie musicale *L'heure espagnole,* which follows a farcical plot featuring the hapless Torquemada, his mischievous wife and a host of comical characters concealed in clocks.

This production is made possible with the assistance of the Basil Coleman bequest.

Please note this production contains adult themes and may not be suitable for children. The performance will also use haze.

Approximate total running time: 2 hours 15 minutes

Tickets: £60, £40, £20; £10 under 35
Box Office 020 7591 4314 | www.rcm.ac.uk/events

ROYAL
COLLEGE
OF MUSIC
London

ORGAN INTERLUDES:
BARNEY SILVERSTONE

Friday 22 November, 6pm
Amaryllis Fleming Concert Hall

ORGAN INTERLUDES: BARNEY SILVERSTONE

Friday 22 November, 6pm, Amaryllis Fleming Concert Hall

JS Bach (1685–1750)	Ach Gott Vom Himmel Sieh Darein BWV	5'
JS Bach	Prelude in G major BWV 541/i	4'
Howells (1892–1983)	Master Tallis' Testament	7'
Hindemith (1895–1963)	Organ Sonata no 1 *i* *Mäßig schnell*	8'
Pachelbel (1653–1706)	Ciacona in F minor	8'
Buxtehude (1637–1707)	Magnificat Primi Toni BuxWV 203	8'

Barney Silverstone organ

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Barney Silverstone

Barney Silverstone is a third-year undergraduate student at the RCM studying organ with David Graham, Charlie Andrews and Martin Schmeding. With the RCM Organ Department Barney has been on trips to the Netherlands and across Leipzig and Hamburg, Germany, playing on prestigious organs including those at St Bavo's, Haarlem and the Thomaskirche, Leipzig.

Barney combines his studies with his role as the Gordon Reynolds Organ Scholar at HM Chapel Royal, Hampton Court Palace, and has previously held posts at St Mary's, Barnes and St Mary Magdalene, Richmond. Highlights from these include tours to Southwark Cathedral and Queen's College, Cambridge.

Earlier in the year Barney was privileged to perform Saint-Saëns' Organ Symphony with the RCM Philharmonic Orchestra under the baton of Chloé van Soeterstède, and has given organ recitals at Brentwood Cathedral, Holy Trinity Sloane Square and Croydon Minster amongst others. In the future he looks forward to giving a recital at St Mary's Episcopal Cathedral, Edinburgh.

JUNIOR FELLOW QUARTET: IRENA RADIC
Constant & Kit Lambert Junior Fellow
Thursday 28 November, 6pm
Performance Hall

Constant & Kit Lambert Junior Fellow pianist Irena Radić presents a programme of works by composer Kenneth V Jones in celebration of his centenary

Kenneth V Jones Piano Sonata
Songs for high voice, oboe and piano
Nocturne in Six
Piano Quintet

Tickets: £5
Box Office: 020 7591 4314 | www.rcm.ac.uk/events

RCM SCHOLARSHIPS

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ROYAL COLLEGE OF MUSIC London

RCM AT ST. MARY ABBOTS

Friday 22 November, 1.05pm

Welcome to this performance at Saint Mary Abbots Church. Please turn off your mobile phone to avoid any disturbance to the performers. Photographs may only be taken during applause following a performance, unless otherwise notified. Private filming, sound recording and commercial photography are not permitted without prior written permission.

Today is our last St Mary Abbots Church concert of the year. The series will resume on Friday 17 January

Muczynski (1929–2010) — Fantasy Trio op 26 for clarinet, cello and piano — 15'

i *Allegro energico*
ii *Andante con espressione*
iii *Allegro deciso*
iv *Introduction and Finale: Andante molto e sostenuto*

Trill Trio
Reynold Yang clarinet
Haoxuan Yang cello
Ruiqi Fang piano

Mendelssohn (1809–1847) — Piano trio no 1 op 49 — 12'

i *Molto allegro agitato*

Radiance Trio
Ray Sun violin
Haoxuan Yang cello
Ruiqi Fang piano

Franck (1822–1890) — Violin Sonata in A major — 25'

i *Allegretto ben moderato*
ii *Allegro*
ii *Recitativo-Fantasia*
iv *Allegretto poco mosso*

Isabell Karlsson violin
Markus Sadler piano

UPCOMING EVENTS:

JUNIOR FELLOW QUARTET: IRENA RADIC
Constant & Kit Lambert Junior Fellow
Thursday 28 November, 6pm
Performance Hall

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ROYAL COLLEGE OF MUSIC London

Junior Department
Chamber Music Concert

Saturday 23 November 2024, 5.30pm, Performance Hall

Welcome to the Royal College of Music. For the benefit of musicians and audience members, please turn off your mobile phone. Photography, private filming and sound recording are not permitted without prior written permission from the College and the agreement of all performers. *For further details, please see RCM Public Recording Policy at* www.rcm.ac.uk. Latecomers will not be allowed into the auditorium until a suitable break in the programme. In the interests of safety, sitting or standing on the steps, gangways or floors is strictly prohibited. Thank you for your co-operation.

Wind Quintet (Anna Hashimoto *tutor*)

Isaac Skey *flute*
Alex Pylypenko *oboe*
Nina Linn *clarinet*
Polly Bishop *horn*
Smera Sachin *bassoon*

Arrieu	**Quintette En Ut** *i Allegro ii Andante iii Allegro Scherzando*	7.5′

Piano Trio (Clara Rodriguez *tutor*)

Ka Men Yau *piano*
Elisa Kandasamy Lozano *violin*
Isaac Appleton *cello*

Mendelssohn	**Piano Trio no1 op49** *ii Andante con moto tranquillo*	6′

Duo (Andrea Charles *tutor*)

Hanhan Qu & **Isaac Skey** *flute*

Muczynski	**Duo no4**	1.5′
Bowen	**Sonata for Two Flutes** *ii Tranquillo e rubato*	4′
Coleman	**Rojo Tango**	1.5′

Duo (Alvin Moisey *tutor*)

Harriet Cobb *soprano* **Reuben Moisey** piano

Schumann	**Mein Schoner Stern op101 no4**	3.5′

Piano Trio (Neil Roxburgh *tutor*)

Aurelia Walker *piano*
Richard Eichhorst *violin*
Madeleine Murray *cello*

Dvorak	Piano Trio no2 in G Minor op26 *i Allegro moderato*	9′

String Quartet (Hilary Sturt *tutor*)

Peter Ryan & Richard Eichhorst *violin*
Harry Rughoo *viola*
Madeleine Murray *cello*

Beethoven	String Quartet no11 in F Minor op95 *i Allegro con brio*	6′

Trio (Andrea Charles *tutor*)

Jamaal Kashim *harp*
Isaac Skey *flute*
Orion Loth *viola*

Paul Lewis	Divertimento *iii Waltz*	4.5′

Royal College of Music Junior Department,
Prince Consort Road, London SW7 2BS
+44 (0) 20 7591 4334 | jd@rcm.ac.uk | www.rcm.ac.uk/junior

Miranda Francis *Head of Junior Programmes*
Gill Redfern *Operations Manager*
Anna Waszak *Administrative Coordinator*
John Mitchell *Performance Manager*
Hilary Sturt *Head of Chamber Music*

ROYAL
COLLEGE
OF MUSIC
London

Junior Department
Performers Platform

Hilary Sturt *specialist tutor*
Craig White *piano*

Saturday 23 November 2024, 3pm
Performance Hall

Welcome to the Royal College of Music. For the benefit of musicians and audience members, please turn off your mobile phone. Photography, private filming and sound recording are not permitted without prior written permission from the College and the agreement of all performers. *For further details, please see RCM Public Recording Policy at* www.rcm.ac.uk. Latecomers will not be allowed into the auditorium until a suitable break in the programme. In the interests of safety, sitting or standing on the steps, gangways or floors is strictly prohibited. Thank you for your co-operation.

3.00 Jamie Dickinson *cello* (pupil of Ariane Zandi)
JS Bach Cello Suite no4 BWV1010 *i Prelude* 5′

3.15 Leo Bu *violin* (pupil of Eric Wang)
Bach Violin Concerto in A Minor BWV1041 *i Allegro moderato* 5′

3.30 Eliza Kandasamy Lozano *violin* (pupil of Eri Konii)
Bacewicz Violin Concerto no3 *i Allegro molto moderato* 8.5′

3.45 Florence Knibbs *flute* (pupil of Nicolas Bricht)
Benda Flute Sonata in F Major *i Adagio ii Allegro iii Vivace* 8′

4.00 Alisa D'Alesio *flute* (pupil of Nicolas Bricht)
Mozart Andante K315 6.5′

4.15 **Charlie Zha** *flute* (pupil of Nicolas Bricht)
Taffanel Andante Pastoral et Scherzettino 6.5'

4.30 **Imogen Bloom** viola (pupil of Sarah-Jane Bradley)
Glazunov Elegy in G minor op44 6.5'

4.39 **Caitlin Reynolds** violin (pupil of Eri Konii)
Bacewicz Polish Caprice op18 *Andante - allegro non troppo* 3'

4.45 **Orion Loth** viola (pupil of Sarah-Jane Bradley)
Hoffmeister Viola Concerto in B flat *i Allegro con spirito* 9'

5.00 **Jess Elliott** viola (pupil of Sarah-Jane Bradley)
York Bowen Viola Concerto in C minor op 25 i *Allegro assai* 10'

Royal College of Music Junior Department,
Prince Consort Road, London SW7 2BS
+44 (0) 20 7591 4334 | jd@rcm.ac.uk | www.rcm.ac.uk/junior

Miranda Francis *Head of Junior Programmes*
Gill Redfern *Operations Manager* **Anna Waszak** *Administrative Coordinator*
John Mitchell *Performance Manager*

ROYAL COLLEGE OF MUSIC London

EUROPEAN HORIZONS

RCM at the Austrian Cultural Forum

Monday 25 November, 1.05pm

Welcome to this performance at the Austrian Cultural Forum. Please turn off your mobile phone to avoid any disturbance to the performers. Photographs may only be taken during applause following a performance, unless otherwise notified. Private filming, sound recording and commercial photography are not permitted without prior written permission.

Today is the last European Horizons concert of the year. The series will resume on Monday 20 January.

Fauré (1845–1924)	Piano Trio in D minor op 120 *i* *Allegro ma non troppo* *ii* *Andantino*	16'

Sharon Zhou violin
Aoqing Yang cello
Kailing Zhang piano

R Strauss (1864–1949)	Violin Sonata in E flat major op 18 *i* *Allegro ma non troppo*	10'

Joe MacDonald violin
Archie Bonham piano

Beethoven (1770–1827)	Horn Sonata in F major *i* *Allegro moderato* *ii* *Poco Adagio, quasi andante* *iii* *Rondo allegro moderato*	20'

David Wheeler horn
Kaishun Ypsilantis piano

austrian cultural forum lon

UPCOMING EVENTS:

JUNIOR FELLOW QUARTET: IRENA RADIC
Constant & Kit Lambert Junior Fellow
Thursday 28 November, 6pm
Performance Hall

Constant & Kit Lambert Junior Fellow pianist Irena Radić presents a programme of works by composer Kenneth V Jones in celebration of his centenary.

Kenneth V Jones Piano Sonata
Songs for high voice, oboe and piano
Nocturne in Six
Piano Quintet
Tickets: £5
Box Office: 020 7591 4314 | www.rcm.ac.uk/events

ROYAL COLLEGE OF MUSIC

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A ROYAL COLLEGE OF MUSIC
OPERA STUDIO PRODUCTION

ROYAL
COLLEGE
OF MUSIC
London

Britten
Les Illuminations

Weill
Chansons des Quais

Ravel
L'heure espagnole

Conductor **MICHAEL ROSEWELL**
Director **ELLA MARCHMENT**
Designer **CORDELIA CHISHOLM**
Lighting Designer **KEVIN TREACY**
Movement Director & Associate Director (Weill)
ADAM HAIGH

7pm | 25, 27, 29 & 30
NOVEMBER 2024
ROYAL COLLEGE OF MUSIC

CAST

Britten **Les Illuminations**	**25, 27, 29 & 30 November**
Soprano (Older Mrs Mistinguett) (Cover)	Georgia Melville Susanna Davis

Weill **Chansons des Quais**	**25 & 29 November**	**27 & 30 November**
Soprano (Middle-aged Mrs Mistinguett)	Charlotte Jane Kennedy	Cecilia Zhang
Tenor	Francis Melville Peng Tian	Marcus Swietlicki Benedict Munden
Baritone	Daniel Barrett Ross Fettes	Sam Hird Edward Birchinall

Ravel **L'heure espagnole**	**25 & 29 November**	**27 & 30 November**
Concepción (Young Mrs Mistinguett)	Anastasia Koorn	Alexandria Moon
Gonzalve	Peng Tian	Marcus Swietlicki
Torquemada	Francis Melville	Benedict Munden
Ramiro	Daniel Barrett	Sam Hird
Don Inigo Gomez	Ross Fettes	Edward Birchinall

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Thank you for your co-operation.

Programme details correct at time of going to print.

THE ROYAL COLLEGE OF MUSIC OPERA STUDIO PRESENTS

Britten
Les Illuminations

Weill
Chansons des Quais

Ravel
L'heure espagnole

MICHAEL ROSEWELL CONDUCTOR
ELLA MARCHMENT DIRECTOR
CORDELIA CHISHOLM DESIGNER
KEVIN TREACY LIGHTING DESIGNER

ADAM HAIGH MOVEMENT DIRECTOR & ASSOCIATE DIRECTOR (WEILL)
SIMON BROWN ASSISTANT TO THE DIRECTOR

25, 27, 29, 30 November 2024, 7pm
BRITTEN THEATRE

Please note this production contains adult themes and may not be suitable for children.
The performance will also use haze.

Approximate total running time: 2 hours 15 minutes

This production is made possible with the assistance of the Basil Coleman bequest.

Performances of Britten's *Les Illuminations* are given by permission of Boosey & Hawkes Music Publishers Limited.
Chansons des quais (Songs of the Waterfront) Cycle for soprano, male quartet, and chamber ensemble. Music by Kurt Weill. Lyrics by Jacques Deval. Conceived by Kim H. Kowalke, edited by John Baxindine. By arrangement with European American Music Distributors Company.

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SYNOPSES

Benjamin Britten (1913–1976)
Text: Arthur Rimbaud (1854–1891)
Les Illuminations op 18 (1940)

Mistinguett is at the end of her life. She is 81 years old, and her body is failing her. She is virtually alone and on an increasingly high dosage of morphine that has been ordered to help ease her suffering. Both memory and body are failing her. The piece begins as Mistinguett lies unconscious in bed.

Fanfare

As the morphine takes over Mistinguett's body and she falls asleep in real life, she wakes up in her imagined space – a space in which all the memories of her life have come together and to which her spirit increasingly escapes, as she retreats both physically and mentally from the real world. She is jolted to life as she tells herself that she holds the key to the parade (her life).

Villes

The world of Mistinguett's history forms around her. She starts to see moments of her life flash before her eyes, and she visualises the cities and towns in which she toured over the course of her career.

Phrase

A new image flashes into Mistinguett's mind. She has been drawn back to her first love: a man whom she loved intensely but for whom she was not enough and who abandoned her. This man is a driving force behind her career. After his rejection, she strives to become famous and desirable so that no other man can let her down and break her heart in this way again. She tries to grab hold of the man and to bring him back, but once again her memory fails her, and she loses her grip on the image of him.

Antique

Mistinguett instead summons up a new memory. This takes us back to early in her performance career and she remembers a co-star partnership. However, the partnership is tainted by her ruthless ambition, which destroyed the relationship, and the man steps away and abandons her, once again leaving Mistinguett distressed and alone.

Royauté

Mistinguett tries to forget about the heartache, instead focusing on the height of her career, when she was touring solo and was the highest paid performer in the world. She relives the world of adoring audiences and conjures up more fans – most significantly a snobby critic who both loved and challenged her, and a fan who stalked her throughout her life.

Marine

Just as she is basking in the joy of her successes, the image starts to fade as her mind begins to unravel. She tries to hold on to the men, but their images begin to dissipate. In an attempt to convince herself that she is still of sound mind and in control of her memories, she re-asserts her conviction that she holds the key to the savage parade that she is currently experiencing.

Being Beauteous

Mistinguett realises that in order for the memories to live on, she must acknowledge her more difficult relationships with the opposite sex rather than deny them. In doing so, she is able to draw the men back into the space, and is able to conjure up the memory of more men who have played significant roles in her life: a long-term lover who ran away with a fellow performer; her agent, who encouraged her drug addiction; and a wealthy patron who supported her in difficult times and then demanded sex in return. She summons them and is eventually able to address all of the men together, to tell them that she has the strength within her to overcome the abuses they have inflicted upon her.

Parade

Mistinguett's mind is still lying to her. She is lying to herself that she has overcome the damage of her relationships, and in her frenzied state she starts to see the men as predatory animals who have come to attack her. Instead of wanting them in the space she becomes agitated. She ends up ripping up parts of her costume in an attempt to escape the persona she has spent a lifetime constructing, and drives the men away just as they finally manage to touch her. The memories have now become too real, and she finds this alarming.

Départ

The men have departed, and Mistinguett finds herself alone. Ash rains from the sky as her ability to remember starts to disintegrate and she gives in to the exhaustion of mind and body. She curls up in a ball, hoping that if she buries herself amongst the ruins of her old memories she will be transported somewhere else, to a less painful memory space.

SYNOPSES

Kurt Weill (1900–1950)
Text: Jacques Deval (1895–1972)
Chansons des Quais (1934)

Kurt Weill's *Chanson de Quais* are a collection of songs for soprano and male quartet that were initially incorporated into the production of the two-act play *Marie Galante* by Jacques Deval.

The play tells the story of Marie, who is kidnapped and taken to Panama by a lecherous sea captain who abandons her when she does not submit to his desires. She becomes a prostitute in order to earn enough money for a passage back to France. Unwittingly, she becomes entangled in an espionage plot, and when she does eventually save enough money to return home, she is murdered by a spy the night before the boat is due to sail.

Weill's score served as incidental music rather than being a narrative driver for the piece. In this production, we have therefore tried to loosely suggest the original story, whilst enhancing the tension of female power and folly through the lens of 1930s cabaret and relating the setting to Britten's cycle. The world of cabaret is one of the clearest memories of Mistinguett's life. She has chosen to remember this piece especially, because it is one of the key performances in which she feels she was able to confront some of the more complex aspects of the world around her. The cabaret frame allows Mistinguett to conceive a show in which boundaries between masculine and feminine are blurred and in which she can confront her audience about the abuse of females, whilst dressing it up as an entertainment.

Introduction

Mistinguett introduces us to her 1930s cabaret performance troupe.

Le roi d'Aquitaine

Mistinguett and her troupe begin the story with a fairytale about a woman who entertains several suitors. She eventually chooses to run away with the King (despite him already having a Queen) because he offers her the most excitement and the opportunity for prosperity.

Intermezzo

The troupe performs a fantasy of what life with the King is like. It is full of opulence and decadence and she is handed everything she wants. At the end of the piece the energy shifts to a darker sphere.

Les filles de Bordeaux

The King decides that nothing is given without a price. In return for the lavish things he has offered he now demands Mistinguett's body, which she is not willing to give. The men start to show their true colours and end up kidnapping her.

Marche de l'armée panaméenne

The troupe parodies a burlesque dance in order to show Mistinguett's fall from grace and kidnap her by stealing her clothes and making her subservient to them.

L'attends un navire

We shift to Mistinguett's life in Panama, where she has now been left destitute. Her only hope of escape back to France is to make money as a performer and prostitute. We see the local men drunk after a night out, salivating over her body. Mistinguett disappears into a fantasy about Youkali. This is a land where male desire is not a threat but a pleasure, and she is not forced to give her body to others.

Le grand Lustucru

The fantasy evaporates and time resumes as the drunk men at Mistungett's nightly performance egg each other on after the performance is over. They follow her home, and she sings of a monster that is coming for her. She can sense that their lust is now growing bestial and feels her life is now in danger. She rebukes their advances, sending the men into a jealous rage.

The men chase Mistinguett as they vow to seek revenge for her dismissal of their advances. Under the influence of alcohol and acting as a lawless gang, they grow increasingly violent, beating Mistinguett and leaving her alone to die.

Le Train du Ciel

The dying Mistinguett ponders what death will have in store for her. Will she go to heaven, or will she go to hell? She asks herself whether this fate is her fault, or the fault of the men. She is a victim who, even in her final moments, suffers from guilt. The men reappear in a more sober state, and we see them fully as men for the first time as the fantasy veneer is removed. Mistinguett breathes her last. The moral of the story is that men should control their desires and respect women as humans rather than objects.

Interval (20 minutes)

Maurice Ravel (1875–1937)
Text: Franc-Nohain (1872–1934)
L'heure espagnole (1911)

In a quaint Spanish town, the clockmaker Torquemada leaves his wife, Concepción, alone for one hour each week while he attends to the municipal clocks. This hour becomes a secret sanctuary for Concepción, who yearns for a deeper connection than her marriage offers. Each week, she invites a new lover into the clockmaker's shop, seeking the passion and compatibility she lacks with Torquemada.

This week, she is entangled with Gonzalve, a charming poet who irritates her with his lyrical musings about the intricate beauty of clockworks. Fortunately for her, they are interrupted by Don Inigo Gomez, a previous lover, who unexpectedly arrives. Inigo, desperate for the love he never received, adopts a child-like demeanour, hoping to prove himself worthy of Concepción's affections.

As the tension escalates, the mule driver, Ramiro, arrives to have his watch repaired, unknowingly stepping into the web of romantic entanglements. Concepción's lack of judgement in her choice of lovers becomes evident as the men vie for her attention. Gonzalve's poetic charm clashes with Inigo's whimsical antics, leading to a series of comedic moments.

Inigo, in a moment of desperation, attempts to surprise Concepción by climbing inside a large clock, only to become stuck.

DIRECTOR'S NOTE

As the hour draws to a close, Torquemada returns, oblivious to the mayhem that has unfolded in his absence. Finding the lovers ensnared in the clockworks, he assumes that they are inspecting the inner workings so that they can buy them. To save further embarrassment, Gonzalve and Inigo quickly purchase the clocks, finally facing the consequences of their actions.

Concepción realises that her pursuit of fleeting passions has led to a tangled web of chaos and regret, with the lovers remaining trapped in their own romantic misadventures. However, she does note that she no longer needs to have a clock in her bedroom anymore, as Ramiro has promised to wake her up every morning to 'tell her the time'…

'She was of an animal race that owes nothing to intellectualism. She incarnated herself. She flattered a French patriotism that was not shameful. It is normal now that she should crumble, like the other caryatids of that great and marvellous epoch that was ours'

Jean Cocteau on Mistinguett
(Jeanne Florentine Bourgeois)

Kurt Weill, Benjamin Britten and Maurice Ravel: three contrasting composers whose styles represent the apogee of vocal writing over a 50-year period. This is not a conventional triple bill, but it is one that is saturated in a musical richness of narrative playfulness and depth.

The common thread of this production is the lone female protagonist, who is at the forefront of each of the three pieces we are presenting. In our eyes, although the pieces are contrasting in spirit and construct, she is the unifying heart: a performer who was able to reinvent herself in order to capture the epoch of each passing moment.

Time in our world moves backwards. We are introduced at the beginning of this piece to our protagonist, loosely based on Mistinguett: the co-director of the Moulin Rouge cabaret after its 1915 fire and one of France's most famous cabaret performers, who lived to 83 and was known for her wild affairs and risqué routines, and in her heyday was the highest paid female entertainer in the world. This introduction comes via Benjamin Britten's *Les Illuminations*. The opium-fuelled setting of Verlaine's poetry becomes a love letter from our Mistinguett character as she struggles at the end of her life to seize hold of memories of moments that have had lasting impact on her. Her relationship with men is a complex one and we see flashes of people who have come and gone in her life, who have in many ways helped shape her into the fierce, independent woman she now is, but who have also betrayed, damaged and hurt her in other ways.

Memories come and go as she struggles to retain her grip on reality in an imagined space. Key moments flash before her eyes as Mistinguett tries to confront the daemons of her past. But she is no longer able to wear the same mask that she used to, and past memories become painful, warped and sordid. Mistinguett drives the men away and retreats into a place of silence. Even at the end of her life she cannot find peace and solitude.

Chansons de Quais functions as the first complete memory of one of Mistinguett's performances – and in this context this cabaret style piece is the one that made her a star. We are transported back to the 1930s heyday of cabaret and see Mistinguett confronting her audience about the perils of men. The story we have constructed here loosely follows that of Marie Galante (the play upon which the music of *Chansons de Quais* is based).

Ravel's piece sees us transported back another decade to the 1920s, when opera funding was abundant and the same performance troupe we see in the Weil sectionl was performing on the main stages of opera houses (in the Weill they have been forced underground as war flashes upon the horizon). This is Mistinguett at her best, seeing herself as a youthful character who again utilises opera to profile the weakness of men to female sexuality, framing it in a comedy of errors. When we think of the bitter woman we meet in the Britten, carrying in her much of the anger that Concepción harbours, it becomes clear why this strong recollection lingers: a bittersweet memory of when she had energy, power and status.

This is my fourth time working at the Royal College of Music and I say each and every time that it is my favourite place to work in the world. The investment that these students give to a production is unparalleled. And for such an abstract piece they have thrown themselves wholeheartedly into embracing the weird and wonderful world of a woman's mind at the end of her life. Thank you to all of the team, and I hope you enjoy this abstract adventure as much as we have enjoyed creating it.

Ella Marchment

'This is my fourth time working at the Royal College of Music and I say each and every time that it is my favourite place to work in the world.'

PRODUCTION

For the Royal College of Music Opera Studio

Director of Opera
Michael Rosewell

Head of Vocal and Opera
Nick Sears

Deputy Head of Vocal and Opera
Audrey Hyland

Visiting Professor of Opera
Dame Kiri Te Kanawa

Manager of Vocal and Opera
Ann Somerville

Opera Assistant
Amy van Walsum

Vocal Faculty Assistant
Olivia Grant

For the production

Conductor
Michael Rosewell

Director
Ella Marchment

Assistant to the Director
Simon Brown

Designer
Cordelia Chisholm

Lighting Designer
Kevin Treacy

Movement Director
Adam Haigh

Production Manager
Paul Tucker

Stage Manager
Giulia Mazzoccanti

Technical Stage Manager
Katherine Verberne

Deputy Stage Manager
Zoë Rogers-Holman

Assistant Stage Manager
Daiva Aleksiunaite

Head of Stage
Matthew Gorman

Head of Lighting
Colin Eversdijk

Lighting Programmer
Dan Foggo

Board Operator
Hayden Payne

Set building and painting
Basement 94 Ltd

Props and furnishings
Britten Theatre Workshop

Head of Costume
Laura Pearse

Costume Deputy
Zoe Hammond

Costume Technician
Evelien Coleman

Costume Work Experience
Samantha Hoppe

Wigs, Hair and Make-up Supervisor
Bethany Kimsey

Make-up Assistant
Nicky Harrington

Surtitles
Jonathan Burton
(*Les Illuminations*)
Kenneth Chalmers
(*Chansons des Quais* & *L'heure espagnole*)

Surtitle Operators
Charlotte Forknall
Lori Grainger

Assistant Conductor
Jo Ramadan

Répétiteurs
Alice Turner
Jo Ramadan
Paul McKenzie

Language Coach
Florence Daguerre de Hureaux
Sonja Nerdrum

Music Coaches
Caroline Dowdle
Joyce Fieldsend
Michael Lloyd

Orchestra Coaches
David Hockings
Peter Manning
Peter Sparks

Special thanks to
The RCM Facilities team
The RCM Studios team

Royal College of Music Opera Orchestra

Violin I
Annika Bowers
Arisa Ruengprateepsang
Yixuan Ren
Tiantong Wu
Abbie Chan
Yu-Mi Kim
Kana Aihara
Maya de Souza

Violin II
Mira Steenbrugee
Homan Woo
Manon Ballet
Alice Dring
Elizabeth Hur
Maria Noskova

Viola
Aisha Goodman
Natan Gorog
Katharine Wing
Xiaohan Gao

Cello
Aline Christ
Vincent Chen
Meimei Ai
Filippo Ramacciotti

Double Bass
Sam Lee
James Francis

Flute (Weill)
Lilja Hakonardottir

Flute (Ravel)
Cecília Tena Garcia
Ivan Lazebnyi
Brioni Crowe (piccolo)

Oboe
Mateus Souza
Becky Pughe
Cherry Kwan (cor anglais)

Clarinet (Weill)
Dina-Rosa Biggs
Anna Lepki

Clarinet (Ravel)
Latchen Kinghorn-Perry
Ricky Ng
Catrin Davies (bass clarinet)

Bassoon
Will Hartley
Nanna Johansen
Joe Lyndley (contrabasson)

Saxophone
Megan Glover (alto)
Matthew Stringer (alto)
Kezia Lovick-Jones (tenor/soprano)

Horn
Molly Bielecki
Henry Hui
Lucas Boardman
Elias Giulivi

Trumpet
Josie Sleigh
Alex Gray

Trombone
Buchen Zhao
George Winter
Jiayi Feng (bass trombone)

Tuba
Joseph McLennan-Parish

Timpani
Juho Hwang

Percussion
Timothy Dobinson
Beste Gurkey
George Threadgold
Clara Smith
Alex Freeman
Wilamena Dyer

Harp
Catherine Reid
Rosie Scott

Celeste/Piano
Alice Turner

For the Royal College of Music

Head of Performance, Programming & Faculties
Flo Ambrose

Orchestra Manager
Daniella Rossi

Concert and Venue Manager
Grace Cattell

Orchestra Co-ordinator
Izzi Bartlett

Performance & Programming Assistant
Chris Michie

CREATIVE TEAM

Michael Rosewell
Conductor

Conductor Michael Rosewell is an Opera Association of America Prize winner and the recipient of an Oliver Award for Outstanding Achievement in Opera. He has appeared in some of the world's most prestigious opera houses, including the Vienna State Opera, English National Opera and the Royal Ballet and Opera, Covent Garden.

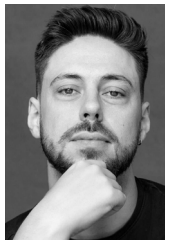
Michael began his conducting career in Germany before joining the music staff of the Wiener Staatsoper, where he assisted Claudio Abbado and worked closely with many world-renowned singers and conductors. In concert, Michael has conducted at International Music Festivals in Aldeburgh, Bath, Buxton, Edinburgh, Heidelberg, Montepulciano, Perth and Zagreb, with orchestras such as Staatsorchester Rheinische Philharmonie, National Symphony Orchestra (formerly RTÉ), London Mozart Players, Scottish Opera and Aurora Orchestra. Radio broadcasts include Radio France Musique, Süddeutscher Rundfunk, RTÉ Dublin and the BBC, as well as recording with Linn and Decca. Michael completed a highly successful tenure as Music Director of English Touring Opera, where he played a central role in bringing the company into greater prominence and recognition.

Ella Marchment
Director

Ella Marchment is a director and arts manager, currently in post as the Director of Opera and Associate Professor at Shenandoah Conservatory. Past appointments include vocal faculty at the Guildhall School of Music and Drama, Head of Opera at Northern Illinois University, Director of The International Opera Awards, and Associate Artist at the Banff Centre for Arts and Creativity. As founder, CEO and Artistic Director of Helios Collective and Artistic Director of the Opera Festival of Chicago, Ella has consistently pushed the boundaries of opera.

Ella's directing credits include *L'inganno felice* (Wexford Festival Opera, Opera Festival of Chicago), *Il Tabarro* and *Segreto di Susanna* (Opera Festival of Chicago), *Native American Inspirations* (La Biennale di Venezia), *Little Women* (Opera Holland Park), *L'Aube Rouge* (Wexford Festival), *Le Roi de Lahore* (Dorset Opera), *Turn of the Screw* (Bury Court Opera), *Barnum's Bird* (RCM), *Acis and Galatea*, *Cheryomushki*, *A Midsummer Night's Dream*, *Hydrogen Jukebox* (Shenandoah University). Her work has been seen in venues including the London Coliseum, Teatro Real Madrid, The Venice Biennale and Mariinsky II.

Ella's artistry has been recognised with numerous awards, including nominations for her production of *L'Aube Rouge* at the 2024 International Opera Awards and *Le Roi de Lahore* at the 2023 International Opera Awards. Her direction of Philip Glass' *Hydrogen Jukebox* won the National Opera Association Production Prize 2023. Ella is delighted to be returning to RCM for her fourth project since 2020.



Adam Haigh
Movement Director & Associate Director (Weill)

Credits include: *Oh What a Lovely War* (UK tour), *The Mikado* (Theatre Royal Bath/UK tour); UK premiere of *Barnum's Bird* (Royal College of Music); *Ruddigore* (Wilton's Music Hall); Edeline Lee Collection 2023 (London Fashion Week); *Kiss Me Kate* (Leicester Curve); *Soho Cinders* (Charing Cross Theatre); *Grease* (Italy); *Piano Legends* (Birmingham Symphony Hall/Barbican); *Get on the Floor with Strictly Come Dancing's AJ Pritchard* (UK Tour); *Christmas Spectacular* 2018 with Kerry Ellis, Kimberley Walsh and Anton & Erin (Theatre Royal Drury Lane); *Romeo & Juliet* (European Tour); *Behind the Legend* (Bromley Churchill); *South Pacific* (Guernsey); *Transforming Minds* (Park Theatre); *Chess* (Leicester Curve, Broadway World Nomination for Best Choreography); UK premiere of *Brooklyn the Musical* (Greenwich Theatre); *Wizard of Oz* (New Lincoln Theatre Royal); *Anything Goes* (The Other Palace); *the 25th Annual Putnam County Spelling Bee* (Theatre Royal Stratford East/nominated for Best Off West End Director 2018); *Can-Can* (nominated for Best Off West End Choreographer 2018); *Something Old, Something New* (Bridewell Theatre); *Once Upon a Quarry Hill* (Leeds Playhouse); *Hairspray* (Singapore); *Treasure Island* (Middle East); *Phantom of the Opera* in concert (Sir John Loveridge Hall); *Golden Medals Golden Girls* (Southbank Centre); *Le Roi de Lahore* (Dorset Opera Festival).

Cordelia Chisholm
Designer

Cordelia studied English Literature at Cambridge University before training on the Motley Theatre Design Course. She is an International Opera Awards nominee for Best Designer (2016). Designs for opera include: *Rusalka* (Opéra Royal de Wallonie-Liège), *Carmen* (Opera Theatre of St Louis), *Vanessa* (Spoleto Festival and Wexford Festival Opera), *L'Oracolo* and *Mala Vita* (Wexford Festival Opera), *Agreed* (Glyndebourne Opera), *Rinaldo* (Estonian National Opera), *Giulio Cesare* and *Dardanus* (English Touring Opera), *La traviata* and *The Queen of Spades* (Opera Holland Park), *La Clemenza di Tito* (Bergen National Opera – costume design), *Inés de Castro* (Scottish Opera – costume design), *Der Graf von Luxemburg* (Landestheater Niederbayern), *Otello* (Opera på Skäret), *Carmen* (Scottish Opera), *Hansel and Gretel* (Opera North), *La Finta Giardiniera* (Kunsthøgskolen i Oslo). She has designed *Faramondo* and *Alessandro* for the Royal College of Music and many other productions for the RCM, Royal Conservatoire of Scotland and Guildhall School of Music and Drama. Future plans include *La bohème* for Malmö Opera.

Kevin Treacy
Lighting Designer

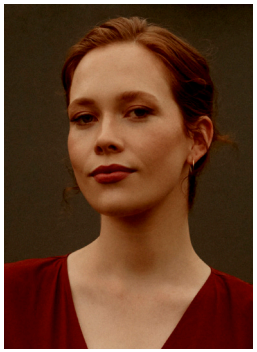
Opera credits include *The Merry Widow*, *Rodelinda*, *Imeneo*, *Faramondo*, *Il Mondo della Luna*, *Die Fledermaus* (Royal College of Music); *La Cenerentola*, *Carmen*, *La bohéme*, *The Magic Flute*, *Così fan tutte* (Nevill Holt Opera); *Into the Woods* (West Australian Opera); *Aida* (Opéra Orchestre de Montpellier); *Eugene Onégin*, *La bohéme*, *La traviata*, *The Flying Dutchman*, *Tosca*, *Agrippina*, *Salome* (Northern Ireland Opera); *L'elisir d'amore* (Den Norske Opera); *The Turn of the Screw* (Kolobov Novaya, Moscow); *Macbeth* (Welsh National Opera); *Die Fledermaus* (Wermland Opera, Sweden); *Cunning Little Vixen*, *The Magic Flute*, *Comedy on the Bridge* | *Twice Alexander* (Royal Academy of Music); *Albert Herring*, *The Abduction from the Seraglio* (Grange Festival); *L'enfant et les sortiléges*, *Orango* , *Renard* | *Mavra* | *Les Noces* (Philharmonia at Royal Festival Hall); *Faramondo* (Handel Festspiele, Göttingen); *Orpheus in the Underworld* (Scottish Opera); *Iolanta* (Operosa, Montenegro); *The Long Christmas Dinner* | *A Dinner Engagement*, *Le Docteur Miracle* | *Cendrillon* (Guildhall School of Music and Drama); *Flavio*, *Xerxes*, *La tragédie de Carmen* (English Touring Opera).

Simon Brown
Assistant to the Director

The Royal College of Music's triple bill of Britten, Weill and Ravel is Simon Brown's first foray into the production side of opera. He recently graduated from the RCM with a Masters degree in Vocal Performance (tenor), and was the Mason Award Holder, supported by the Il Circolo Society as well as being a Josephine Baker Trust Scholar. He also has a First Class (Hons) Bachelor's Degree from the Royal Conservatoire of Scotland in Vocal Studies and Opera. While at the RCM, Simon performed the role of Mercury (*Orpheus in the Underworld* – Offenbach) and Mr Dodge (*Barnum's Bird* – Libby Larsen), in which he worked with director Ella Marchment for the first time. Simon has a passion for opera, drama and theatre and is looking forward to bringing more productions to life as an assistant director and director in the future.

CAST

BRITTEN: LES ILLUMINATIONS



Georgia Melville Soprano (Older Mrs Mistinguett)

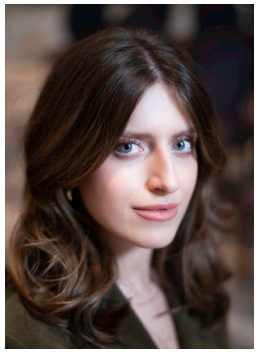
Australian soprano Georgia Melville, praised for her 'vocal fireworks' (*Opera Magazine*) and 'showstopping' performances (*The Observer*), is in her second year at the Royal College of Music Opera Studio, studying with Janis Kelly. In the 2024/25 season, she will sing La Contessa in *Le nozze di Figaro* at the RCM. Georgia performed at the 2023 Glyndebourne Festival as Soeur Claire in *Dialogues des Carmélites* and in the Chorus of *L'elisir d'amore*. Recent roles include Hanna in *The Merry Widow*, Donna Elvira in *Don Giovanni Tenorio* and Gretel in *Hansel and Gretel*. Georgia is the Alastair Jackson International Opera Award Holder, supported by Melba Opera Trust and Tait Memorial Trust. She is also supported by the Josephine Baker Trust and The Ian Smith of Stornoway Legacy.

Susanna Davis Soprano (Older Mrs Mistinguett, cover)

British soprano Susanna Davis is a Siow-Furniss scholar and a Josephine Baker Trust artist under the tutelage of Amanda Roocroft studying at the Royal College of Music. Roles include *Cendrillon* by Massenet with Fife Opera and Jou-Jou in the RCM's production of Lehár's *The Merry Widow*. Susanna has also performed as Fiordiligi in *Così fan tutte* and as Gretel in Humperdinck's *Hansel and Gretel* for Royal Conservatoire of Scotland and RCM Opera Scenes. Susanna has been selected to appear in masterclasses with Louise Alder, Edith Wiens and Jonathan Lemalu and has performed two world premieres of contemporary works by Tom David Wilson: *Kirschenbaum Songs* in the Cathedral of the Isles in Cumbrae and *Sherburn Field* in Durham.

Anastasia Koorn Concepción (Young Mrs Mistinguett)

American mezzo soprano Anastasia Koorn is currently studying at the RCM's International Opera Studio as an Andrea Bocelli Foundation-Community Jameel Scholar supported by the H&F Music Award, under the tutelage of Tim Evans-Jones. Anastasia's notable performances with RCM include Maman / La Tasse Chinoise / La Libellule (*L'enfant et les sortilèges*) and Praskowia (*The Merry Widow*). She debuted Hänsel with Miami Music Festival in 2023, and recently featured as a soloist in recital with the Andrea Bocelli Foundation as part of the Macerata Opera Festival in August 2024.



Alexandria Moon Concepción (Young Mrs Mistinguett)

British mezzo soprano Alexandria Moon is a member of the Opera Studio at the Royal College of Music and is the Lotti Masterson and H&F Music Award holder, studying with Dinah Harris. Her studies are generously supported by the Drake Calleja and Josephine Baker Trusts. Alexandria recently debuted as Lucretia, mentored by Dame Sarah Connolly (*The Rape of Lucretia*, British Youth Opera). Other role highlights include Cherubino (*Le nozze di Figaro*, Westminster Opera), L'enfant (*L'enfant et les sortilèges*, RCM), Mistress Ford (*Sir John in Love*, Opera Holland Park and British Youth Opera) and the Older Woman (*Flight*, RCM).

Benedict Munden Torquemada

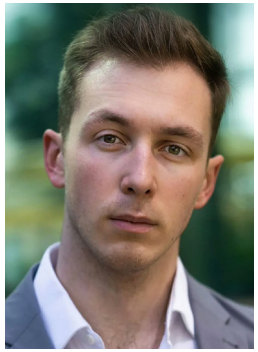
Benedict Munden is a graduate of Durham University and currently studies at the Royal College of Music as the Johnson Scholar supported by the Stephen Catto Memorial Scholarship. He is taught by Russell Smythe and Bryan Evans. Benedict made his stage debut in 2012 with English Touring Opera as Harry in Britten's *Albert Herring*. He performed a principal role in the RCM Opera Studio's 2023 production of *Don Giovanni* (Gazzaniga) as the Don's disgruntled cook, and a principal role in the premiere of *The Anthem* by Jasper Eaglesfield in collaboration with RCM and Tête à Tête Opera.

Francis Melville Torquemada

Francis Melville is a tenor currently studying on the Masters course at the Royal College of Music, where he is a Cuthbert Smith Scholar and is generously supported by the Josephine Baker Trust. He is taught by tenor Ben Johnson. Previous roles include Miguel in Offenbach's *Pepito* and Count Almaviva in Rossini's *The Barber of Seville*. He performed in the Chorus for Grange Park Opera's 2024 season. Solo engagements include Puccini's *Messa di Gloria*, Verdi's *Requiem*, Mozart's *Requiem* and Handel's *Messiah*. He studied medicine at Imperial College, London and worked as a junior doctor from 2020–22.

Peng Tian Gonzalve

Tenor Peng Tian is currently pursuing an Artist Diploma in Opera at the Royal College of Music Opera Studio, where he studies under the tutelage of Nick Sears. Highlights of Peng's 2023/24 performance season include playing the title role in Gazzaniga's *Don Giovanni Tenorio* and the role of Cascada in *The Merry Widow*, both at the Britten Theatre. During the 2022/23 season, Peng made his debut at the Grand Opera Festival as Tamino in *The Magic Flute*. He is a Sheila Saam Memorial Scholar, supported by the Tiong Kiu King Scholarship.



Marcus Swietlicki Gonzalve

Marcus Swietlicki is a Scottish tenor who studied at the Royal Conservatoire of Scotland under the tutelage of Stephen Robertson. Marcus is currently studying at the International Opera Studio at the Royal College of Music under the tutelage of Russell Smythe. He has previously played PT Barnum in the RCM production of *Barnum's Bird* by Libby Larsen. Marcus has also recently finished performing the role of Count Almaviva in Rossini's *The Barber of Seville* at Opera Holland Park. He is a Scholar of the Graham Brookman and Van der Beugel Scholarship.

Sam Hird Ramiro

Sam Hird is a baritone studying at the Royal College of Music Opera Studio with Peter Savidge and coaches Caroline Dowdle and Michael Lloyd. In May he made his Wigmore Hall debut as part of a select group of singers from the RCM. In February he won First Place and the Audience Vote at the Clonter Opera Prize. Other recent engagements include Lehár's *The Merry Widow* and Gazzaniga's *Don Giovanni Tenorio* (both RCM). Sam is a Samling Artist, an Associate Artist for Sinfonia Smith Square and is generously supported by the Josephine Baker Trust and the Richard Silver Scholarship.

Daniel Barrett Ramiro

Daniel Barrett is a Glaswegian baritone studying with Russell Smythe at the Royal College of Music Opera Studio. He is a Drapers' de Turckheim Scholar supported by the Zhenghill Award. Daniel won First Prize at the RCM's Lieder Competition 2022; Second Prize in the RCM's Brooks-Van der Pump English Song Competition 2022 and Third Prize in the Lies Askonas Competition Finals 2023. Daniel was part of the Verbier Festival's 2022 Atelier Lyrique programme. He performed Figaro in *The Barber of Seville* as a Young Artist at Opera Holland Park (summer 2024).

Edward Birchinall Don Inigo Gomez

Bass-baritone Edward Birchinall is part of the RCM International Opera Studio under the tutelage of Russell Smythe, as a Derek Butler Scholar. He was awarded Third Prize in the Maureen Lehane Vocal Awards, competed in the semi-final of the Kathleen Ferrier Award, and was a Britten Pears Scholar. In concert, Edward has performed in recitals across the UK and Europe. He is grateful to be supported in his studies by The Countess of Munster Trust and Help Musicians UK. Forthcoming engagements include a recital at Wells Maltings, and Figaro (*Le nozze di Figaro*) with RCM Opera.

Ross Fettes Don Inigo Gomez

Scottish bass-baritone Ross Fettes is studying at the Royal College of Music's International Opera Studio under the tutelage of Graeme Broadbent. Recent performances include Chorus at Glyndebourne's Summer Festival, and at RCM, Baron Zeta in Lehár's *The Merry Widow*, Pasquariello in Gazzaniga's *Don Giovanni* and The Conductor in Libby Larsen's *Barnum's Bird*. Highlights also include Figaro in Westminster Opera Company's production of Mozart's *Le nozze di Figaro* and Colline in Hurn Court Opera's production of Puccini's *La bohème*. He is a Stephen Roberts/Stephen Catto Memorial Scholar, a Josephine Baker Trust Scholar and is supported by The Countess of Munster Musical Trust.

WEILL: CHANSONS DES QUAIS

Cecilia Zhang
Mezzo soprano (Middle-aged Mrs Mistinguett)

Yufan Cecilia Zhang is a mezzo soprano from New Zealand, currently attending the International Opera Studio at the Royal College of Music as an Alice Templeton Scholar, studying with Patricia Bardon. Last summer, Cecilia performed in the title role of *The Rape of Lucretia* with British Youth Opera. She was also a Britten Pears Young Artist. Earlier this year, Cecilia took part in the Contemporary Opera Lab at Glyndeborne Opera. Prior to relocating to the UK, Cecilia participated in artist residencies with Opera Australia, and with New Zealand Opera she was a rehearsal cover for Dorabella in *Così fan tutte*.

Charlotte Jane Kennedy
Soprano (Middle-aged Mrs Mistinguett)

Winner of the Loveday Song Prize at this year's Ferrier Awards, British soprano Charlotte Jane Kennedy recently debuted internationally as Fiordiligi in Mozart's *Così fan tutte* at the Da Ponte Opera Festival in Italy. Other roles include Maturina in Gazzaniga's *Don Giovanni* and La bergère in Ravel's *L'enfant et les sortilèges* (both RCM). An Alvarez Young Artist with Garsington Opera, she is currently part of the RCM's Opera Studio, studying under Janis Kelly. Charlotte is a Karaviotis Scholar supported by the Stephen Stuart-Smith Vocal Award and is supported by the Drake Calleja Trust, The Wayne Sleep Foundation and Help Musicians.

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The autumn edition of *Upbeat*, the Royal College of Music magazine, is out now! Featuring the RCM Symphony Orchestra at the Proms, alumnus Gustav Holst's 150th anniversary year, ten alumni composers to watch, and all the latest updates from RCM students, alumni and staff. Head to **www.rcm.ac.uk/upbeat**

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RCM CHAMBER MUSIC: LUNCHTIME CONCERT

Tuesday 26 November, 6pm

Performance Studio

Adi Morag
(b 1976)

Octabones — 9'

Stan Talman marimba
Kian Hsu marimba

Barrière
(1707–1747)

Sonata for 2 Cellos in G major — 11'
i *Allegro*
ii *Adagio*
iii *Allegro prestissimo*

Yoel Rubin cello
Louis Hirst cello

Gershwin
(1898–1937)

An American In Paris — 15'

Specular Reed Quintet
Lizzy Russell oboe
Paynor Tsate saxophone
Christian Hoddinott clarinet
Hannah Shimwell bass clarinet
William Hartley bassoon

Caroline Shaw
(b 1982)

Plan & Elevation — 15'
i *The Ellipse*
ii *The Cutting Garden*
iii *The Herbaceous Border*
iv *The Orangery*
v *The Beech Tree*

Seion Quartet
Joe MacDonald violin
Sally Aiko Dando violin
Joe Berry viola
Carys Underwood cello

JUNIOR FELLOW QUARTET: IRENA RADIC
Constant & Kit Lambert Junior Fellow
Thursday 28 November, 6pm
Performance Hall

Constant & Kit Lambert Junior Fellow pianist Irena Radić presents a programme of works by composer Kenneth V Jones in celebration of his centenary.

Kenneth V Jones Piano Sonata
Songs for high voice, oboe and piano
Nocturne in Six
Piano Quintet
Tickets: £5
Box Office: 020 7591 4314 | www.rcm.ac.uk/events

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LE ROI S'AMUSE

Wednesday 27 November, 6pm, Performance Hall

ROYAL COLLEGE OF MUSIC London

Professor Ashley Solomon concert curator

Morel (1700 –1749)	Chaconne en trio	7'
Duval (1672–1728)	Trio sonata op 2 no 1 in D minor *i* *Grave* *ii* *Gay* *iii* *Sarabande* *iv* *Vite*	9'
Montéclair (1668–1737)	Deuxieme Concert for solo recorders in G minor *Prelude* *Air* *Gavotte en Rondeau* *Courante a la maniere Italienne*	6'

The Bizet recorder copies used in this performance are generously loaned by the Alan Davis collection.

Dornel (1680–1765)	Sonata en trio no 2 in D major 'La triomphante' *i* *Gai* *ii* *Lentement* *iii* *Allemande* *iv* *Sarabande* *v* *Gavotte en dialogue* *vi* *Gigue*	13'
Duphly (1715–1789)	'La Forqueray ' from Troisième Livre de Pièces de Clavecin	7'
Boismortier (1689–1755)	Trio in G minor op 34 no 1 *i* *Adagio* *ii* *Presto* *iii* *Adagio* *iv* *Allegro*	9'
Leclair (1697–1764)	Deuxieme Recreation de musique op 8 *Menuet I & II* *Chaconne* *Tambourin I & II*	15'

Larli Davies | Anna Walker | Luca Imperiale recorders
Leonor Luz | Samuel Finch baroque flutes
Giovanni Melchiori | Francine Maas | Sara Matovic | Matthew Millkey | Yichun Mao | Alma Balazs violins
Xavier Lowe viola da gamba
Theo Tinkler | Eddie Mead baroque cellos
Andrew Cowie | Ceci Keiffer | Apolline Khou harpsichord

JUNIOR FELLOW QUARTET: IRENA RADIC
Constant & Kit Lambert Junior Fellow
Thursday 28 November, 6pm
Performance Hall

Constant & Kit Lambert Junior Fellow pianist Irena Radić presents a programme of works by composer Kenneth V Jones in celebration of his centenary.

Kenneth V Jones Piano Sonata
Songs for voice, oboe and piano
Nocturne in Six
Piano Quintet
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JUNIOR FELLOW SHOWCASE: KENNETH V JONES CENTENARY CONCERT

Irena Radić

Constant & Kit Lambert Junior Fellow

Thursday 28 November, 6pm

Performance Hall

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JUNIOR FELLOW SHOWCASE: KENNETH V JONES CENTENERARY

Thursday 28 November, 6pm, Performance Hall

Kenneth V Jones (1924–2020) — Piano Sonata — 12'

i *Allegro moderato*
ii *Andante molto sostenuto*
iii *Rondo Burlesca: Allegro vivo*

Irena Radić piano

Kenneth V Jones — Songs for voice, oboe and piano — 12'

i *The Soldier's Death*
ii *Go, Lovely Rose*
iii *Love's Secret*
iv *The Trumpet*

Simon Mascarenhas Carter tenor
Ekaterina Chunikhina oboe
Irena Radić piano

Kenneth V Jones — Nocturne in Six — 3'

Irena Radić piano

Kenneth V Jones — Piano Quintet — 13'

i *Allegro*
ii *Adagio*
iii *Allegro*

Sasha Parker violin
Kassia Ren violin
Hugo Svensson viola
Ben Matson cello
Irena Radić piano

Kenneth V Jones

Kenneth V Jones was a composer, organist, teacher, conductor, choir director and founder of the Wimbledon Symphony Orchestra. He was born in Bletchley in 1924 and as a boy was a chorister at St Nicholas's College of Church Music in Chiselhurst under Sir Sidney Nicholson. Kenneth's father, a railway worker and amateur musician, died when Kenneth was 14 and Nicholson became his unofficial guardian. While a student at the King's School Canterbury, Kenneth was evacuated to Cornwall, shortly after driving a diesel engine in Canterbury Cathedral as he helped transport sand.

He volunteered for the RAF and took a six-month music and philosophy course at Queen's College Oxford, before spending four years as a navigator on Short Sunderland flying boat patrol bombers in Africa and the Far East. Kenneth then enrolled as a student at the RCM, where in 1958 he was appointed professor of composition. While on a travelling scholarship that took him to Italy, he ran out of money and managed to stay afloat thanks to William Walton, who subbed him £50; he also met composers including Stravinsky, Copland and Ibert. Always keen to engage and inspire the next generation of composers, Kenneth encouraged the ABRSM to begin including contemporary pieces in its syllabuses. A dedicated teacher, he cared deeply about exploring new music and wanted his students to wholeheartedly do so too.

Kenneth's first screen work was written in the 1950s, and he wrote dozens of film, play and TV scores in the decades that followed. Until recently, he was remembered predominantly as a composer for screen, but his concert works are now being rediscovered and performed. Earlier this year, the London Mozart Players released an album of his chamber music with Lyrita and Nimbus Records. Kenneth's musical voice, personality and passion for his art are most apparent in these concert works, a selection of which we hear tonight.

His Piano Sonata (c1950) is concise and cleverly written. From its bold and rhythmic opening, it takes us on a journey towards the exuberant *Rondo Burlesca* finale, via moments of lyricism and a delicate, hypnotic middle movement.

The *Four Songs*, written for the unusual combination of voice, oboe and piano, evocatively explore their texts. Kenneth plays with the oboe's abilities to act as a second voice duetting with the singer, to mimic motifs from the piano, and to also provide sound effects with various articulations and ornaments. *The Soldier's Death* paints a hauntingly dark picture with rich harmonies and a stark landscape. In contrast, there is tender longing in *Go, Lovely Rose*, underpinned by a lilting

accompaniment in the piano. The voice in *Love's Secret* warns us never to confess our true feelings, full of bitterness from unrequited love. To close the set, *The Trumpet* is bursting with fanfares and playful changes in time signature, articulation and rhythm.

Nocturne in Six explores a mysterious sound-world of harmonies and colour, using a wide range on the instrument with relatively few notes. Marked *lento disquieto*, the sense of calm (provided by a steady accompaniment in the left hand) is challenged by dissonances and an unsettled sense of syncopation in the right hand.

We end tonight's concert with the Piano Quintet (1967), in which all five players have moments to shine and are very much of equal importance. The piece is brilliantly coherent and the final movement references material from the preceding movements. Jones employs a varied pallet of textures and colours – from rich polyphonic writing to sections where the piano has a jauntily accentuated theme above a wash of harmony in the strings, which often contains its own rhythmic playfulness. The time signature and articulation also change constantly, filling the work with exciting energy and drive, particularly in the outer movements. The middle movement has a more improvisatory freedom and a mystical atmosphere. A feeling of uneasiness is present throughout the work, culminating in a triumphant and thrilling conclusion.

Tonight's concert was made possible by generous support and permissions from Kenneth V Jones' family, Nimbus Records, the RCM Library and the Musicians' Company.

Irena Radić

An award-winning pianist and versatile chamber musician, Irena Radić is the Constant & Kit Lambert Junior Fellow 2024/25 at the RCM, where she is in her final year of study on the Artist Diploma programme. She enjoys curating programmes that follow a narrative or theme and sharing a diverse range of music with her audiences, from renowned masterworks to lesser-known gems. Irena is a Musicians' Company Young Artist and was a prize winner at the Bromsgrove International Musicians Competition, the Kendall Taylor Beethoven Competition and the Teresa Carreño Piano Competition. Recent highlights include a sell-out recital in Bath featuring Rachmaninov's 10 Preludes op 23, on the magnificent Steinway selected and used by the composer himself in the 1930s for his own performances across the UK. Irena has performed at venues including the Royal Festival Hall, Wigmore Hall, The Forge, Bolivar Hall and West Road Concert Hall.

As a student of Dina Parakhina and Niel Immelman, Irena completed her Master's in Performance with distinction as a Cotes-Burgan Scholar and holds a first-class Bachelor of Music degree from the RCM. Prior to that she attended the RCM's Junior Department where she studied with Lynette Stulting, supported by the Tsukanov Family Foundation, the Wolfson Foundation and the Else and Leonard Cross Charitable Trust. Irena was chosen as a Help Musicians UK Postgraduate Award Holder and a Philharmonia MMSF Piano Fellow 2018/19, receiving the John Mortimer Award. She is also grateful to have received support from the Countess of Munster Musical Trust, the Hilda Martindale Educational Trust and the St Marylebone Educational Foundation. An avid chamber musician, she has worked with musicians including Rory Carver (tenor), Katherine Bryer (oboe), Sirius Chau (flute), Martin James Bartlett (piano), David López Ibáñez (violin) and Deni Teo (cello). She is also a founding member of Duo Ravellion with Swedish Guitarist Jonatan Bougt – together they create innovative arrangements for their guitar and piano duo including works by Shostakovich, Prokofiev and Ravel.

MUSIC IN THE MUSEUM
Friday 29 November, 12.30pm
Museum Gallery

Repertoire to include:
JS Bach Violin Partita no 1 in B minor BWV 1002
Mayuzumi Bunraku
Webern Langsamer Satz

Tickets: £5
Box Office 020 7591 4314 | www.rcm.ac.uk/events

RCM SCHOLARSHIPS

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ROYAL

COLLEGE

OF MUSIC

London

NEW PERSPECTIVES

Thursday 28 November 2024, 6pm
Amaryllis Fleming Concert Hall
Timothy Lines director
New Perspectives

NEW PERSPECTIVES
Thursday 28 November 2024, 6pm | Amaryllis Fleming Concert Hall

Timothy Lines director
Leif Tse conductor
New Perspectives

Maderna (1920–1973)	Serenata per un satellite	10′
Hannah Kendall (b 1984)	Verdala	5′
Jacques Allen (b 2001)	Elegy for the Feminine Man (world premiere)	23′
Maderna	Serenata per un satellite	10′

Welcome to the Royal College of Music

Founded in 1882, the Royal College of Music moved to its present site on Prince Consort Road, opposite the Royal Albert Hall, in 1894, and has been recognised as the leading conservatoire in the world for Performing Arts in the QS rankings for the last three years. Illustrious alumni include Benjamin Britten, Ralph Vaughan Williams, Samuel Coleridge-Taylor, Gustav Holst, Dame Joan Sutherland, Sir Thomas Allen, Sir Colin Davis, John Wilson, Alina Ibragimova, Gerald Finley and Dame Sarah Connolly. In addition to the vocational training it provides to its 1000 full time students, the College engages dynamically with a wider and diverse community of children and adults through a dedicated range of creative activities delivered by RCM Sparks' education and participation projects, RCM Junior Department programme and the Creative Careers Centre. Graduates from the RCM are to be found performing at the highest levels as soloists, composers and in ensembles around the world.

You can follow the RCM on **X** and Instagram **@RCMLondon**, find us on **Facebook/royalcollegeofmusic** and subscribe to our **YouTube** channel **@RCMLondon**

The Royal College of Music New Perspectives ensemble was formed to specialise in the performance of contemporary music. The group plays a diverse range of repertoire each term. Recent performances include Nono's *Polifonica – monodia – ritmica* and Lachenmann's *Mouvement (– vor der Erstarrung)*. RCM student composers also regularly showcase their works with the ensemble. New Perspectives has been directed by a number of established musicians both from the College and from outside, including Timothy Lines and Nicholas Collon. The group is becoming established outside College and engagements have included performances at the Southbank Centre for its festival The Rest is Noise.

This evening, the ensemble brings together a range of defining events, personal reflections and portrayals, beginning and ending with the launch of the satellite Boreas as told by Bruno Maderna in his *Serenata per un satellite* (1969), an aleatoric improvisation for flexible ensemble. It was commissioned for the early European satellite, which was launched from Darmstadt whilst this piece was being premiered.

Also featured is Hannah Kendall's composition *Verdala* which takes its inspiration from the SS Verdala, a ship that transported West Indian soldiers to the frontlines during World War I. From the outset, Hannah aimed to emphasise the role of the British West Indies Regiment in the conflict. Amidst the furore of the Windrush scandal, she found it apt to title her work *Verdala*, serving as a reminder of the numerous ships prior to Windrush that played significant roles in British and British-Caribbean history. Hannah was particularly drawn to the writings of Caribbean/Guyanese poet and political activist Martin Carter who expressed his feelings of the British-Caribbean experience and military presence through powerful and poignant imagery in his texts. The lines from his poem *O Human Guide* inspired the musical material for *Verdala*: 'In the burnt earth of these years…So near so near the rampart spiked with pain… The guilty heaven promising a star…Each day I ride a wild black horse of terror…'.

The concert continues with a work by RCM composer Jacques Allen. In his piece, *Elegy for the Feminine Man*, Jacques explores aspects of his sexuality and gender. Inspired by Susan McClary's chapter, 'Constructions of Subjectivity in Franz Schubert's Music', from the influential book *Queering the Pitch*, Jacques delves into the notion that a composer's identity can be revealed through their music. The composition serves as a personal reflection, featuring both masculine and feminine elements of his male gender identity. During the piece's creation, Jacques found himself troubled by social media figures like Andrew Tate and Jordan Peterson, who promote harmful ideas of toxic masculinity. Consequently, the elegiac quality of the piece conveys a tribute to men striving to embrace their femininity while contending with societal pressures that favour figures like Tate and Peterson. References to minimalist music play a key role in portraying masculinity in this piece, while femininity is often expressed through 'free sections' devoid of strict tempo or meter, featuring ornate and melodious solos. The composition concludes on an ambiguous note, where the feminine spirit has been crushed yet leaves the masculine material subtly changed. This ending encapsulates the struggle that many young men, particularly those within the gay community, experience in navigating their masculinity within today's society.

Timothy Lines

Timothy Lines studied at the RCM with Michael Collins and now enjoys a wide-ranging career as a clarinetist. He has played with all the major symphony orchestras in London as well as with chamber groups including London Sinfonietta and the Nash Ensemble.

From 1999 to 2003 he was principal clarinet of the London Symphony Orchestra and was also chairman of the orchestra during his last year there. From 2004 to 2006 he was section leader clarinet of the City of Birmingham Symphony Orchestra. He plays regularly as a guest principal with orchestras such as the BBC Symphony, London Philharmonic and Scottish Chamber and with ensembles such as London Sinfonietta and the Knussen Chamber Ensemble. He is currently principal clarinet of the English Baroque Soloists and the Orchestre Revolutionaire et Romantique, performing on period instruments, and also plays with the London Mozart Players. He is frequently engaged to record film and pop music tracks.

Much in demand as a teacher, Timothy is professor of clarinet at both the RCM and the Royal Academy of Music. He regularly conducts the RCM's New Perspectives, specialising in performing music by living composers. He has also conducted the RCM Chamber, Philharmonic and Symphony orchestras. He is clarinet coach for the National Youth Orchestra of Great Britain and took the role of assistant conductor with them during their Spring 2019 course. In 2016 Timothy was appointed a Fellow of the RCM.

Leif Tse

Leif Tse is a postgraduate conductor and Christopher Hogwood Scholar at the RCM where he studies with Toby Purser, Peter Stark and Howard Williams. At the RCM he has assisted Sir Antonio Pappano, Vasily Petrenko and Martyn Brabbins. Leif was a semi-finalist of the second edition International Conducting Competition Rotterdam. He has conducted the Lithuanian State Symphony, Oradea Philharmonic and the Hungarian National Szeged Symphony orchestras. As the co-founder and artistic director of The Clio Project, a London-based arts collective, Leif aims to bring classical music to the wider public through cross-arts collaboration. Previous music directorships include Streatham St Bart's Chamber Orchestra and South London String Orchestra. In the 2024/25 season Leif will appear as a guest conductor with Winchester Chamber Orchestra. Alongside his symphonic career, Leif also trained as a baritone at the Guildhall School of Music and Drama. Leif's understanding of theatre and dramatic pacing are reflected in his aptitude for opera conducting. He has conducted Tête à Tête's premiere of Margarida Gonçalves' *The Acts of Brízida Vaz* (2024), Hand Made Opera's Double Bill: Chabrier's *Une éducation manquée* and Sullivan's *Cox and Box* (2023), and was assistant for Vienna Opera Festival's *Così fan tutte* (2022).

Jacques Allen

Jacques Allen is a British composer, pianist, teacher and organist. A music graduate from the University of Oxford, he currently works as the Director of Music at St Margaret and All Saints Church, Canning Town. He is also studying part-time at the RCM for a Master's of Music in composition under Kenneth Hesketh. Jacques' works span a variety of musical genres including concert, film, operatic and sacred music. They are characterised by their blending of minimalist, serialist and neoclassical influences, and recently, their intent to provoke moral, social or political discussion. As a pianist, Jacques has performed at prestigious venues such as Somerset House, the Queen's Theatre Hornchurch, and Clare College, Cambridge. This year, his composition *Elegy for the Feminine Man* won the RCM Large Ensemble Competition, and last year his work was featured in a multimedia installation that won the Art: High Budget category of the 2023 [d]arc awards.

Flute
Hollie Tibbots (pic)
Ellen Roff

Oboe
Lou Grüne-Yanoff (cor)

Clarinet
Connor Hargreaves (E flat/bass)
Peteris Kalnins (E flat)

Bassoon
Patrick Kearney (contra)

Saxophone
Rosemary Ball
Emilija Auskalnyte

Violin
Gabriele Brasaite
Nicholas Cerny

Viola
Jordan Earnshaw

Cello
Clelia Le Bret
Edward Chio

Double Bass
Levi Andreassen

Horn
David Wheeler

Trumpet
Eoin O'Gorman

Trombone
Pau Hernandez Santamaria

Percussion
Lewis Isaacs
Harry Gong

Harp
Dian Yi

Personnel correct at the time of going to print.

Italics denote section principals.

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Programme details correct at time of going to print.

OPERA TRIPLE BILL: BRITTEN, WEILL & RAVEL
Friday 29 and Saturday 30 November, 7pm Britten Theatre

Michael Rosewell conductor
Ella Marchment director
Simon Brown assistant to the director
Cordelia Chisholm designer
Kevin Treacy lighting designer
Adam Haigh choreographer

Britten Les Illuminations
Weill Chansons des Quais
Ravel L'heure espagnole

The Royal College of Music Opera Studio presents a triple-bill of vocal masterpieces sung in French. This intoxicating trio of works celebrates the French language and showcases the versatility of RCM singers.

Les Illuminations is a contemplative song cycle by RCM alumnus Benjamin Britten, comprising settings of some of Arthur Rimbaud's most important work, expressing vivid imagery and surrealistic themes.

Then comes a song cycle conceived from Kurt Weill's early work *Marie Galante*, made up of a selection of beguiling, rarely performed songs and musical scenes.
Our musical triptych ends with Ravel's popular one-act opera, the comédie musicale *L'heure espagnole*, which follows a farcical plot featuring the hapless Torquemada, his mischievous wife and a host of comical characters concealed in clocks.

This production is made possible with the assistance of the Basil Coleman bequest.

Please note this production contains adult themes and may not be suitable for children. The performance will also use haze.

Approximate total running time: 2 hours 15 minutes

Tickets: £60, £40, £20; £10 under 35
Box Office 020 7591 4314 | www.rcm.ac.uk/events

ROYAL COLLEGE OF MUSIC London

MUSIC IN THE MUSEUM

Friday 29 November, 12.30pm

Museum Gallery

JS Bach (1685–1750)

Violin Partita no 1 in B minor, BWV 1002 — 17'

i *Allemanda*
ii *Corrente*
iii *Sarabande*
iv *Tempo di Borea*

Maria Noskova violin

Mayuzumi (1929–1997)

Bunraku — 8'

Him Chan cello

Peck (1945–2009)

Drastic Measures — 10'

i *Poco adagio, molto espressivo*
ii *Allegro*

Kezia Lovick-Jones soprano saxophone
Maya Mitra alto saxophone
Paco Lee tenor axophone
Emilija Auskalnyte baritione saxophone

Webern (1883–1945)

Langsamer Satz — 9'

Sharon Zhou violin
Zoe Hirst violin
Hugo Svensson viola
Lisa Dolgouchine cello

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ROYAL
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London

Junior Department
Performers Platform

Hilary Sturt *specialist tutor*
Alvin Moisey *and* Tony Ingham *piano*

Saturday 30 November 2024, 3pm
Performance Studio

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3.00 Noah Keleta *violin* (pupil of John Hutchinson)
Bruch Violin Concerto no1 in G Minor op 26 9'
i Vorspiel Allegro moderato

3.15 Nathan Tsang *viola* (pupil of Sarah-Jane Bradley)
Forsyth Viola Concerto in G minor *i Appassionato-Allegro con spirito* 10'

3.30 Katie Cheung *viola* (pupil of Mark Gibbs)
Vaughan Williams Suite *i Prelude ii Carol iii Christmas Dance* 10'

3.45 Vincent Ji *piano* (pupil of Vivian Choi)
Ravel Selection from Valses Nobles et Sentimentales 10'

4.00 Alex Cetateanu *cello* (pupil of James Halsey)
Rachmaninov Cello Sonata in G Minor op19 *iii Andante* 7'

4.15 Indi Leech *flute* (pupil of Nicolas Bricht)
Saint -Saens Romance op37 6.5′

4.30 Jennifer Chen *flute* (pupil of Nicolas Bricht)
Doppler Hungarian Pastoral Fantasie 9′

4.45 Polly Bishop horn (pupil of Susan Dent)
Jaroslav Kofroň Sonatina 8.5'

5.00 Baroque Quartet (Rebecca Austen-Brown *tutor*)
Sapphire Ng harpsichord
Clare Jennings & Danny Kay recorder
Kitty Ajax cello
William Williams Trio Sonata no2 for 2 recorders & basso continuo 5′
Allegro- Vivace-Grave-Allegro

Royal College of Music Junior Department,
Prince Consort Road, London SW7 2BS
+44 (0) 20 7591 4334 | jd@rcm.ac.uk | www.rcm.ac.uk/junior

Miranda Francis *Head of Junior Programmes*
Gill Redfern *Operations Manager*
Anna Waszak *Administrative Coordinator*
John Mitchell *Performance Manager*

ROYAL
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London

Junior Department
Contemporary Music Concert

Irena Radić *piano*
Rory Carver *tenor*
Katherine Bryer *oboe*

Saturday 30 November 2024
5.30pm, Performance Hall

Welcome to the Royal College of Music. For the benefit of musicians and audience members, please turn off your mobile phone. Photography, private filming and sound recording are not permitted without prior written permission from the College and the agreement of all performers. *For further details, please see RCM Public Recording Policy at* www.rcm.ac.uk. Latecomers will not be allowed into the auditorium until a suitable break in the programme. In the interests of safety, sitting or standing on the steps, gangways or floors is strictly prohibited. Thank you for your co-operation.

Welcome to a programme of vibrant and exciting new works for tenor, oboe & piano, written by RCM Junior Department composers for pianist **Irena Radić** (RCM Constant & Kit Lambert Junior Fellow), tenor **Rory Carver** (RCM Alumni, opera singer and recitalist) and **Katherine Bryer** (Sub-Principal Oboe with the Scottish Chamber Orchestra). This project also celebrates the centenary of composer **Kenneth V Jones** (1924-2020), who studied and taught composition at the RCM. His 'Four Songs for high Voice, Oboe & Piano' was featured at a concert at RCM on 28 November and was the starting point for this project. Composers were asked to select poems written by the poets that Jones sets in his work and compose for the same ensemble.

Many thanks to my colleagues in the Composition Department: Bushra El-Turk, James Hoyle and Jonathan Pitkin for their work on this project. Our next concert will feature works for violin and electronics written for Steve Bingham

Simon Speare

Alec Thurbin **A Song** *(Countess of Winchilsea Anne Finch)* *3'*

Love, thou art best of Human Joys,
Our chiefest Happiness below;
All other Pleasures are but Toys,
Musick without Thee is but Noise,
And Beauty but an empty show.

Heav'n , who knew best what Man wou'd move,
And raise his Thoughts above the Brute;
Said, Let him Be, and Let him Love;
That must alone his Soul improve,
Howe'er Philosophers dispute.

Jamaal Kashim **The Echoing Green** *(William Blake)* 3'

The sun does arise,
And make happy the skies.
The merry bells ring
To welcome the Spring.
The sky-lark and thrush,
The birds of the bush,
Sing louder around,
To the bells' cheerful sound.
While our sports shall be seen
On the Ecchoing Green.

Old John, with white hair
Does laugh away care,
Sitting under the oak,
Among the old folk,
They laugh at our play,
And soon they all say.
'Such, such were the joys.

Aurelia Walker **To Death** *(Countess of Winchilsea Anne Finch)* 4'

O King of terrors, whose unbounded sway
All that have life must certainly obey;
The King, the Priest, the Prophet, all are thine,
Nor would ev'n God (in flesh) thy stroke decline.
My name is on thy roll, and sure I must
Increase thy gloomy kingdom in the dust.
My soul at this no apprehension feels,
But trembles at thy swords, thy racks, thy wheels;
Thy scorching fevers, which distract the sense,
And snatch us raving, unprepared, from hence;
At thy contagious darts, that wound the heads
Of weeping friends, who wait at dying beds.
Spare these, and let thy time be when it will;
My bus'ness is to die, and thine to kill.
Gently thy fatal scepter on me lay,
And take to thy cold arms, insensibly, thy prey.

Alex Pylypenko **The Lamb** *(William Blake)* 3.5'

Little Lamb who made thee
Dost thou know who made thee
Gave thee life & bid thee feed.
By the stream & o'er the mead;
Gave thee clothing of delight,
Softest clothing wooly bright;
Gave thee such a tender voice,
Making all the vales rejoice!
Little Lamb who made thee
Dost thou know who made thee

Little Lamb I'll tell thee,
Little Lamb I'll tell thee!
He is called by thy name,
For he calls himself a Lamb:
He is meek & he is mild,
He became a little child:
I a child & thou a lamb,
We are called by his name.
Little Lamb God bless thee.
Little Lamb God bless thee.

Elliot Yap **The Sorrow of True Love** *(Edward Thomas)* 2'

The sorrow of true love is a great sorrow
And true love parting blackens a bright morrow:
Yet almost they equal joys, since their despair
Is but hope blinded by its tears, and clear
Above the storm the heavens wait to be seen.
But greater sorrow from less love has been
That can mistake lack of despair for hope
And knows not tempest and the perfect scope
Of summer, but a frozen drizzle perpetual
Of drops that from remorse and pity fall
And cannot ever shine in the sun or thaw,
Removed eternally from the sun's law.

Marcello Gramigni **The Tyger** *(William Blake)* *5'*

Tyger Tyger, burning bright,
In the forests of the night;
What immortal hand or eye,
Could frame thy fearful symmetry?

In what distant deeps or skies.
Burnt the fire of thine eyes?
On what wings dare he aspire?
What the hand, dare seize the fire?

And what shoulder, & what art,
Could twist the sinews of thy heart?
And when thy heart began to beat.
What dread hand? & what dread feet?

What the hammer? what the chain,
In what furnace was thy brain?
What the anvil? what dread grasp.
Dare its deadly terrors clasp?

When the stars threw down their spears
And water'd heaven with their tears:
Did he smile his work to see?
Did he who made the Lamb make thee?

Tyger Tyger burning bright,
In the forests of the night:
What immortal hand or eye,
Dare frame thy fearful symmetry?

Tristan McCardel **Go Lovely Rose** *(Edmund Waller)* *3.5'*

Go, lovely rose!
Tell her that wastes her time and me,
That now she knows,
When I resemble her to thee,
How sweet and fair she seems to be.

Tell her that's young,
And shuns to have her graces spied,
That hadst thou sprung
In deserts, where no men abide,
Thou must have uncommended died.

Small is the worth
Of beauty from the light retired;
Bid her come forth,
Suffer herself to be desired,
And not blush so to be admired.

Then die! that she
The common fate of all things rare
May read in thee;
How small a part of time they share
That are so wondrous sweet and fair!

William Dear — The Sick Rose *(William Blake)* — 4'

O Rose thou art sick.
The invisible worm,
That flies in the night
In the howling storm:

Has found out thy bed
Of crimson joy:
And his dark secret love
Does thy life destroy.

William Yu — Old Age *(Edmund Waller)* — 3.5'

The seas are quiet when the winds give o'er;
So calm are we when passions are no more.
For then we know how vain it was to boast
Of fleeting things, so certain to be lost.
Clouds of affection from our younger eyes
Conceal that emptiness which age descries.

The soul's dark cottage, batter'd and decay'd,
Lets in new light through chinks that Time hath made:
Stronger by weakness, wiser men become
As they draw near to their eternal home.
Leaving the old, both worlds at once they view
That stand upon the threshold of the new.

Alexander Crawford **Adlestrop** *(Edward Thomas)* 4.5'

Yes. I remember Adlestrop—
The name, because one afternoon
Of heat the express-train drew up there
Unwontedly. It was late June.

The steam hissed. Someone cleared his throat.
No one left and no one came
On the bare platform. What I saw
Was Adlestrop—only the name

And willows, willow-herb, and grass,
And meadowsweet, and haycocks dry,
No whit less still and lonely fair
Than the high cloudlets in the sky.

And for that minute a blackbird sang
Close by, and round him, mistier,
Farther and farther, all the birds
Of Oxfordshire and Gloucestershire.

Albert Heathfield **Lights Out** *(Edward Thomas)* 3.5'

I have come to the borders of sleep,
The unfathomable deep
Forest where all must lose
Their way, however straight,
Or winding, soon or late;
They cannot choose.

Many a road and track
That, since the dawn's first crack,
Up to the forest brink,
Deceived the travellers,
Suddenly now blurs,
And in they sink.

Here love ends,
Despair, ambition ends;
All pleasure and all trouble,
Although most sweet or bitter,
Here ends in sleep that is sweeter
Than tasks most noble.

There is not any book
Or face of dearest look

That I would not turn from now
To go into the unknown
I must enter, and leave, alone,
I know not how.

The tall forest towers;
Its cloudy foliage lowers
Ahead, shelf above shelf;
Its silence I hear and obey
That I may lose my way
And myself.

Ben Greenwood **The Cherry Trees** *(Edward Thomas)* 3'

The cherry trees bend over and are shedding
On the old road where all that passed are dead,
Their petals, strewing the grass as for a wedding
This early May morn when there is none to wed.

Luca Boston **The Trumpet** *(Edward Thomas)* 4'

Rise up, rise up,
And, as the trumpet blowing
Chases the dreams of men,
As the dawn glowing
The stars that left unlit
The land and water,
Rise up and scatter
The dew that covers
The print of last night's lovers—
Scatter it, scatter it!

While you are listening
To the clear horn,
Forget, men, everything
On this earth newborn,
Except that it is lovelier
Than any mysteries.
Open your eyes to the air
That has washed the eyes of the stars
Through all the dewy night:
Up with the light,
To the old wars;
Arise, arise!

Vincent Ji **Garden of Love** *(William Blake)* 3'

I went to the Garden of Love,
And saw what I never had seen:
A Chapel was built in the midst,
Where I used to play on the green.

And the gates of this Chapel were shut,
And 'Thou shalt not' writ over the door;
So I turn'd to the Garden of Love,
That so many sweet flowers bore.

And I saw it was filled with graves,
And tomb-stones where flowers should be:
And Priests in black gowns, were walking their rounds,
And binding with briars, my joys & desires.

Kenneth V Jones **Four Songs for high voice, oboe & piano**

i The Soldier's Death *(Countess of Winchilsea Anne Finch)* 3'

Trail all your pikes, dispirit every drum,
March in a slow procession from afar,
Ye silent, ye dejectd men of war!
Be still the hautboys, and the flute be dumb!
Display no more, in vain, the lofty banner.
For see! where on the bier before ye lies
The pale, the fall'n, th'untimely sacrifice
To your mistaken shrine, to your false idol Honour.

ii Go Lovely Rose *(Edmund Waller)* 3'

iii Love's Secret *(William Blake)* 2.5'

Never seek to tell thy love,
Love that never told can be;
For the gentle wind doth move
Silently, invisibly.
I told my love, I told my love,
I told her all my heart,
Trembling, cold, in ghastly fears.
Ah! she did depart!
Soon after she was gone from me,
A traveller came by,
Silently, invisibly:
He took her with a sigh.

iv The Trumpet *(Edward Thomas)* 1.5'

Katherine Bryer *oboe*
www.sco.org.uk/profile/katherine-bryer

Katherine Bryer is the Sub-Principal Oboist of the Scottish Chamber Orchestra. She enjoys a varied career working with a variety of ensembles including the Hebrides Ensemble, Red Note Ensemble and specialist contemporary music group, Explore Ensemble, in festivals taking her from Orkney to the Netherlands. Katherine is also a dedicated solo and chamber musician, having performed extensively as a Countess of Munster Musical Trust Recital Scheme Artist with pianist and duo partner, Irena Radić.

Katherine studied for 3 years in Edinburgh with Joe Houghton at St Mary's Music School, before moving to London to pursue both a Bachelors and Masters at the Royal Academy of Music, studying oboe with Chris Cowie, Ian Hardwick and Celia Nicklin, and cor anglais with Sue Böhling and Jill Crowther. During her time in London Katherine pursued a wide-ranging career as an orchestral musician, appearing with orchestras including the London Philharmonic Orchestra, BBC Symphony Orchestra, and Philharmonia Orchestra. When not playing the oboe or making reeds, Katherine enjoys cooking, spending time with friends, and going for a not too strenuous run.

Rory Carver *tenor*
www.rorycarver.com

Rory Carver is gaining a reputation as a vivid interpreter of opera, oratorio and song repertoire. He was a member of Les Arts Florissants' young artist programme Le Jardin des Voix, a Garsington Opera Alvarez Young Artist, a competitor in the Wigmore Hall/Independent Opera International Song Competition and a finalist in the Oxford Lieder Young Artist Platform, following his postgraduate studies at the Royal College of Music as a Douglas and Hilda Simmonds scholar. He has worked closely with conductors William Christie, Paul Agnew, John Eliot Gardiner, and Lionel Meunier, on stages including Theater an der Wien; L'Opéra Royal, Versailles; and Teatro Real, Madrid.

After performing the title role in Monteverdi's L'Orfeo at the Brighton Early Music Festival, Rory set up the ensemble Dramma per Musica with gambist Harry Buckoke and theorbist Jonatan Bougt to further explore early 17th century Italian monody and English cavalier songs. Rory recently made his recording début as First Augur/Second Priest in John Eccles' Semele with Cambridge Handel Opera Company and the Academy of Ancient Music. Other recent engagements have included performances of Purcell's King Arthur and The Fairy Queen in Malta with Vox Luminis, Mozart's Requiem with the Trondheim Symphony Orchestra and Bach's St Matthew Passion with Solomon's Knot in Snape and the Thüringer Bachwochen.

Irena Radić *piano*
www.irenaradicpiano.com

Pianist Irena Radić is the Constant & Kit Lambert Junior Fellow 2024/25 at the RCM, where she currently pursuing her Artist Diploma. A versatile chamber musician, Irena regularly collaborates with fellow musicians on a wide variety of projects. She enjoys curating programmes that follow a narrative or theme, sharing a diverse range of music with audiences – from renowned masterworks to lesser-known gems. Irena is a Musicians' Company Young Artist and was a prizewinner at the Bromsgrove International Musicians Competition, the Kendall Taylor Beethoven Competition and the Teresa Carreño Piano Competition. Recent highlights include a sell-out recital in Bath featuring Rachmaninoff's 10 Preludes op.23, on the magnificent Steinway selected and used by the composer himself in the 1930s, for his own performances across the UK. Irena has performed at venues including the Royal Festival Hall, Wigmore Hall, The Forge, Bolivar Hall, St James's Piccadilly and West Road Concert Hall.

As a student of Dina Parakhina and Niel Immelman, Irena completed her Masters and Bachelors degrees at the RCM where she was a Cotes-Burgas scholar. Prior to that she attended the RCMJD where she studied with Lynnette Stulting, supported by the Tsukanov Family Foundation, the Wolfson Foundation and the Else and Leonard Cross Charitable Trust. Irena was chosen as a Help Musicians UK Postgraduate Award Holder and a Philharmonia MMSF Piano Fellow 2018/19, receiving the John Mortimer Award. She has also received support from the Countess of Munster Musical Trust, the Hilda Martindale Educational Trust and the St Marylebone Educational Foundation.

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Miranda Francis *Head of Junior Programmes*
Gill Redfern *Operations Manager*
Anna Waszak *Administrative Coordinator*
John Mitchell *Performance Manager*
Simon Speare *Head of Composition*

ROYAL COLLEGE OF MUSIC London

Junior Department

Wind Octet
Chamber Orchestra
Symphony Orchestra

Saturday 30 November 2024
7pm, Amaryllis Fleming Concert Hall

Welcome to this evening's concert at the RCM Junior Department (RCMJD). By the end of this term RCMJD students will have enjoyed a wide range of performance opportunities including two Royal Albert Hall's Elgar Room recitals, together with Soloists, Contemporary, Chamber and Ensemble concerts, plus our weekly Performers Platforms. On Tuesday 17 December the Chamber Choir and Advanced Vocal Ensemble and brass quintet will present our annual Carols for Shoppers services at St James's Piccadilly and the Autumn Term concludes next Saturday with a Soloists' Concert at 11am in the Performance Hall and the RCMJD End of Term Concert at 2.30pm in the Concert Hall.

Since its inception the Royal College of Music Junior Department has evolved to meet the musical needs of our students and adapted to the changing educational and musical landscape. We provide a programme designed to prepare students for musical life in the 21st century, so we aim to produce happy, successful, healthy, entrepreneurial and flexible young musicians who can meet the ever-changing demands of the profession. This academic year nearly £250,000 of bursary support is being accessed by families where there is the most need – furthering the RCM's mission to offer an inspirational learning experience for all, regardless of financial means. The RCMJD is grateful to the Government's Music & Dance Scheme, the Leverhulme Trust, the Wolfson Foundation, the Humphrey Richardson Taylor Charitable Trust, RCMJD Bursary Scheme, ABRSM (Junior Scholarship), London Music Fund, Abinger Hammer Village School Trust, Young Sounds UK, Meredith & Denis Coleman, Dorothy L Sayers Society, Estate of Humphrey Searle, Future Talent, John Curwen Society, Roger Quick and the Saddlers' Company for their generous support.

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Wind Octet	Anna Hashimoto *director*	
Tonia Ko (b. 1988)	Giving Ground	12′
Chamber Orchestra	Christopher Hirons *director*	
Britten (1913-1976)	Variations on a Theme of Frank Bridge op 10 *Introduction and Theme* *Adagio* *March* *Romance* *Aria Italiana* *Bourrée Classique* *Wiener Waltzer* *Moto perpetuo* *Funeral March* *Chant* *Fugue and Finale*	28′

Interval 20 minutes

Symphony Orchestra	Jacques Cohen *conductor*	
Vaughan Williams (1872-1958)	Job: A Masque for Dancing	45′

Tonia Ko Giving Ground

Tonia Ko wrote ***Giving Ground*** for wind octet in 2022 on a commission by the Howard Hanson Institute for American Music, in celebration of the 100th anniversary of the Eastman School of Music. Ko has been commissioned by many prominent new music soloists and ensembles such as the Riot Ensemble, Tangram Collective and Royal College of Music professor Olivier Stankiewicz; her instrumentation ranges from typical ensembles to solo instruments with electronics. Throughout the years, her creative evolution has largely been guided by texture, physical movement, and the relationship between melody and memory. In following aural, visual, and tactile instincts, she mediates between her various identities as a composer, artist and improviser. Another project of hers which is informed by her interest in visuals and physical movement is named *Breath, Contained*, for which she has written pieces

and performed improvisations, using bubble wrap as a canvas for auditory and visual art. These achievements demonstrate Ko's wide interest and ability in the arts, which goes far beyond musical composition. Basing musical composition on parameters of texture, colour, melody and lyricism is evident in *Giving Ground*, which uses a mixture of modern instrumental techniques to speak through the octet. The use of texture and timbre to inform the main lyrical and melodic ideas creates an, at times, melancholic, at times, bleak and, at times, serene soundscape that fades between busy ensemble and lonely solo passages. *Programme note by Ben Greenwood*

Britten Variations on a Theme of Frank Bridge op 10

"[This piece] is one of the few lovely things that has ever happened to me", wrote Frank Bridge in a letter responding to Britten's tribute. Both Bridge and Britten studied at the Royal College of Music (RCM), where Britten's foundational musical knowledge became deeply influenced by Bridge's teaching. In May 1937, conductor Boyd Neel commissioned the 24-year-old Britten to compose a piece for the Salzburg Festival. Rising to the challenge, Britten completed the first draft in just 10 days and finalised it by 12 July. *Variations on a Theme by Frank Bridge* was premièred on 27 August 1937 at the Salzburg Festival. The theme originates from Bridge's *Three Idylls* (1906) for string quartet and emerges roughly a minute into Britten's piece. In his version, colour was added as the *pizzicato* of the E major chords enters the theme. Britten builds up further tension with the unsettled tonalities and the violin's suggestive successive melodic waves mixed with the rhythmic hints of Bridge's quavers and chords. With the dedication "To FB: a tribute with affection and admiration", Britten used each variation to reflect Bridge's character traits, like integrity, energy, and charm. The final variation showcases Bridge's skill, incorporating excerpts from his works, including *Summer*, *Enter Spring*, *The Sea*, and *There is a Willow Grows Aslant a Brook*. Through Bridge's melody, Britten fills the ten variations with tastes of haunting mystery, sardonic humour, and enigmatic beauty. How Britten brings out the 'musical personalities' of Bridge shows his style of blending traditional forms with modern elements, creating music that is both inventive and deeply emotional in tribute to his teacher. *Programme note by Audrey Wang*

Vaughan Williams Job: A Masque for Dancing

Ralph Vaughan Williams studied composition at the Royal College of Music (as did his near contemporary Frank Bridge) under Charles Villiers Stanford, who encouraged the integration of traditional folk music in the works of both composers. This influence resonates throughout Britten's *Variations on a Theme of Frank Bridge*, a work we've just heard that pays homage to Bridge while also embodying the rich folk traditions that so often define British music. The choral and orchestral works of Vaughan Williams also rely deeply on these folk roots, forming part of a shared legacy highlighting the RCM 's role in nurturing many of the most influential British composers.

The impetus for ***Job: A Masque for Dancing***, one of Vaughan Williams's supreme achievements, came initially from Dr Geoffrey Keynes, who sought to create a ballet based on William Blake's illustrations of the biblical Book of Job. The composer, who completed the score in 1930, had two stipulations for the final project: there must be no pointe work, which he detested, and the whole should be described as a *Masque for Dancing* rather than a ballet. Although the great Russian impresario Sergei Diaghilev had been approached in the hope he would consider a production with the Ballets Russes, he rejected the proposal, deeming the work too English and outdated for his vision of modern ballet – perhaps just as well, since Vaughan Williams later grumpily suggested they would anyway have made an 'unholy mess' of the piece. The orchestral score was finally premiered at the Norwich Festival in 1930, conducted by the composer. Subsequently, Constant Lambert (yet another RCM alumnus who studied with Vaughan Williams) rescored the original music for a smaller orchestra, in preparation for a version of the ballet premiered at the Old Vic on 22 September 1931. This date marks a significant moment in the revival of English ballet.

Vaughan Williams's score for ***Job*** effectively mirrors Blake's vivid illustrations, translating the emotional depth of the biblical narrative into music. Specific motifs evoke the characters' struggles; the serene *Saraband of the Sons of God*, for example, contrasts sharply with music depicting Job's chaotic suffering. The orchestration enhances the spiritual themes of faith, despair, and redemption, thus honouring Blake's vision while faithfully retelling the biblical story; and the work as a whole can be seen as a dance between high art and folk tradition, wrestling with the biblical narrative and Blake's evocative visions while at the same time helping to revitalise the tradition of the English ballet. ***Programme note by Reuben Moisey***

Anna Hashimoto (ARAM) is a UK-based soloist and orchestral musician with a commitment to education. She has been guest principal with the UK's leading orchestras including the BBC Symphony Orchestra, London Philharmonic Orchestra, Royal Philharmonic Orchestra, and the Orchestra of the Royal Opera House. She won the 1st International Clarinet Competition, Kortrijk (Belgium), and following her Barbican debut with the English Chamber Orchestra aged 15, performed concertos with orchestras such as the Brussels Philharmonic, New Japan Philharmonic and NHK Symphony Orchestras. Anna is a Vandoren UK artist and her four solo albums have been widely broadcast with favourable reviews. She is a visiting clarinet tutor at the Royal Birmingham Conservatoire and the National Youth Orchestra of Great Britain.

Most of Christopher Hirons's playing career has been spent leading and directing chamber orchestras, including the Northern Sinfonia, the Academy of Ancient Music, the English String Orchestra and Orchestra da Camera. Christopher has also appeared many times as guest leader with other chamber and symphony orchestras including the Ulster Orchestra, the Orchestra of St.John's Smith Square and the Brighton Philharmonic. He was a member of the Academy of St. Martin in the Fields for ten years. Christopher has frequently appeared as a soloist and director in major festivals and concert halls worldwide. He was director of the National Youth Chamber Orchestra of Great Britain for over twenty years, and also the East Sussex String Chamber Orchestra. At the RCMJD he teaches violin and directs the String and Chamber orchestras; he also teaches privately at his home in Wimbledon.

Jacques Cohen is equally known as conductor and composer. He is Music Director of the Cohen Ensemble and has conducted concerts and broadcasts with such groups as Kremerata Baltica, National Symphony Orchestra of Ukraine, Sofia Soloists, BBC Concert Orchestra, Albania Radio and Television Symphony Orchestra and Bucharest Philharmonic. He has worked with many choral groups such as Oxford Camerata and Lloyd's Choir, for whom he is Music Director. He is a passionate communicator, renowned for his unique ability to engage audiences. His compositions and arrangements, include music for choir, orchestra, chamber works and opera. Commissions include works for Dame Evelyn Glennie *(Firefly)*, Onyx Brass *(Concertino)*, Piatti Quartet *(From Behind Glass)*, Fitzwilliam Quartet *(Nun danket alle Gott)*, National Youth Wind Ensemble *(Pantheon)*, Primrose Piano Quartet and Tête-à-tête Opera *(The Lady of Satis House)*. More recent commissions include his powerful oratorio *Creation* which received a huge ovation when premiered at the Barbican last year. His string orchestra arrangements, particularly Mussorgsky's *Pictures at an Exhibition*, are fast becoming staples of the repertoire.

His critically acclaimed recordings include *Music for Strings* and *Transcriptions for Strings* (Cohen Ensemble) and *Cohen's Carols* (Oxford Camerata). His latest album comprising his chamber opera and other works for string quartet (Marie Vassiliou/Tippett Quartet) was released earlier this year to rave reviews and a new recording of his song cycle *Love Journeys* for soprano and strings is due for release in the new year. Jacques read music at Oxford where he conducted the university orchestras and was awarded the Conducting Scholarship at the RCM, where prizes included the Tagore Gold Medal, the college's award for its most outstanding student. In addition to numerous awards for composition, Jacques took First Prize in the NAYO British Reserve Conducting Competition and was also a Prizewinner in the Leeds Conductors' Competition. His website can be found at www.jacquescohen.co.uk.

Chamber Orchestra Leader *Finn Kjaergaard*
Symphony Orchestra Leader *Peter Ryan*

Violin I
Peter Ryan
Finn Kjaergaard
Catherine Bennett
Richard Eichhorst
Katherine Baker
Ellie McKenzie-Jones
Aurelia Walker
Miriam Grant
Almond Zhao
Rachel Cheung
Caitlin Reynolds
Leo Behrend

Violin II
Michelle Wang
Tristan McCardel
Tolga Mardin
Isabel Woolf
Angelina Shek
Ka Men Yau
Gonçalo Martins
Elisa Kandasamy Lozano
Freddie Sanitt
Lilico Ueno

Viola
Inga de Vegvar
Orion Loth
Katie Cheung
Jess Elliott
Sophia Gonzalez Pereira
Nathan Tsang
Harry Rughoo
Jackie He

Cello
Matty Oxtoby
Oscar Wang
Inez Karlsson
Jacqueline Yang
Madeleine Murray
Amy Prins
Gabriel Ward
Isabella Song
Margaryta Dorosh
Jamie Zweimueller
Suzannah Clark

Double Bass
Patrick Marks
Doruk Oztosun
Allegra Tsang
Mert Doyurgan
Samuel-Adisa McDonald
Lucas Tao
Hewei Chen
Bonnie Shaw
Mimi Hobbs
*Natalia Vázquez**

Flute
Isaac Skey
Jennifer Chen
Florence Knibbs
Hanhan Qu
Indi Leech

Oboe
Emilia Gahan
Alex Pylypenko
Lucy Palfery

Clarinet
Nina Linn
Imogen Horrocks
Saskia Carter
Tallulah Green
Clarice Leung

Bassoon
Smera Sachin
Rebekah Tate
Meg Hards

Horn
Polly Bishop
Polly Casey
Sinead McEvoy
Rachel Zhang
Melissa Hawkings

Trumpet
Bronwen Roberts
Lucas Gebrehiwet
Jed Casterton
Louis Millar

Trombone
Alex Holford
Ben Clarke
Oscar Sangster
Maxine Chu
Jonathan Lovatt*

Tuba
Sunny Anderson*

Timpani & Percussion
Luke Crown
James Broadley
Angus Wong
Will Rowling*

Harp
Jamaal Kashim
Claudia Membery
Emira Kangesan

Organ
Edward Stancombe

Names in italics denote members of Chamber Orchestra and Wind Octet
**denotes guest performer*

Orchestra Tutors

*Stephen Bryant Violin
Karen Bradley Viola
Miriam Lowbury Cello
Vera Pereira Double Bass
*Anna Hashimoto Woodwind
*Philip Box Horn
Richard Ward Brass
Chris Terian Percussion
Cecilia Sultana de Maria Harp
(* = senior tutor)

RCM Junior Department

Miranda Francis Head of Junior Programmes
Gill Redfern Operations Manager
Anna Waszak Administrative Coordinator
John Mitchell Performance Manager

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ROYAL
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Junior Department Soloists Concert

Saturday 7 December 2024, 11am
Performance Hall

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Zachary Lam *violin*		
Kreisler	Tambourin Chinois op3	4.5′
Luca Boston *piano*		
Liszt	Années de Pèlerinage II S161 *v Sonetto del Petrarca 104*	5′
Torry Jang *violin*		
Wieniawski	Scherzo and Tarantelle op16	5′
Polly Casey *horn*		
Abbott	Alia Caccia	2.5′

Elisa Kandasamy-Lozano *violin*

Chaminade	Capriccio op18	*5'*

Aaron Tian *piano*

Debussy	Bruyères	*3.5'*

Nirvana Che-Lai *violin*

Sibelius	Violin Concerto in D Minor op47 *i Allegro moderato*	*5'*

Many thanks to **Craig White** *piano*
and to the following RCMJD teachers:

Juliet Hughes-Rees, Konstantin Lapshin, Eri Konii,
Francesca Moore-Bridger, Neil Roxburgh, Rodney Friend

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ROYAL
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Junior Department
End of Term Concert

Saturday 7 December 2024, 2.30pm
Amaryllis Fleming Concert Hall

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Chamber Choir **Joy Hill** *conductor* **Martyn Noble** *piano*

Praetorius arr. Sandström	Es ist ein Ros entsprungen	4.5′
arr. Boykin	Coventry Carol	4′

Upper Voices **Elliot Mercer** *conductor* **James Gough** *piano*

Sarah Quartel	This We Know	4′
Jacob Handl	Pueri Concinite	2′
Toby Young	Give Me The River	3′

Brass Dectet **Torbjörn Hultmark** *director*

Chris Hazell	Kraken	3′
Bruckner arr. Joseph Kanz	Virga Jesse	3.5′
Carmichael arr. John Iveson	Stardust	3.5′

Advanced Vocal Ensemble Joy Hill *conductor*

Howard Skempton Text: W.B.Yeats	He Wishes For The Cloths Of Heaven	4.5′

String Orchestra **Christopher Hirons** *director*

Boyce	Symphony no4 op2 *i Allegro ii Vivace ma non troppo iii Gavot*	6.5′
Gluck	Pizzicato	2.5′

Chamber Choir

Mae Amin, Gemma Bianco, Hattie Cobb, Niara Fell, Miriam Grant, Meg Hards, Imogen Horrocks, Claudia Membery, Bea Murray, Emi Price, Amy Prins, Isabella Song, Michelle Teibo, Amy Towner, Leah Wiseman, Hailey Wong, Isabel Woolf

Dominic Detre, Jamie Dickinson, Richard Eichhorst, Ben Greenwood, Jamaal Kashim, Finn Kjaergaard, Xavier Knight, Edward Stancombe, Hugh Suggett, Alex Tarsi, Nathan Tsang

Upper Voices

Alex Cetateanu, Benjamin Chi, Annabelle Doolan, Imogen Harper, Juliet Hesse, Elara Jacobs, Katherine Jin da Silva, Amy Johnson, Jiyuan Li, Luya Li, Clemmie Luck, Nathanael McEachran, Benny Napier, May Noble-Eales, Alma Silvera, Samvid Sridhar

Brass Dectet

Lucas Gebrehiwet, Oscar Lamb, Ellie McKenzie Jones, Bronwen Roberts *trumpet*
Maxine Chu, Ben Clarke, Alex Holford *trombone*
Polly Bishop *horn* Oscar Sangster *bass trombone*, Tristan McCardel *tuba*

Advanced Vocal Ensemble

Gemma Bianco, Hattie Cobb, Emilia Gahan, Grace Martin, Lucy Palfrey, Amy Towner

Dominic Detre, Ben Greenwood, Edward Stancombe, Alex Tarsi, Gabriel Ward, Xavier Knight, Tristan McCardel

String Orchestra

Samvid Sridhar, Elyssa Kiang, Ellie Zhu, Alice Cumberbatch, Torry Jang, Maynard Tejeda, Hania Djimali *violin I*

Eleanor Ezechukwu, Asaey Tekie, Leandro Lawry, Helen Wang, Logan Helme, Alex Gao *violin II*

Imogen Bloom, Soshin Yoshitake-Thatcher, Julieta Gutierrez Portilla *viola*

Alex Cetateanu, Anaiah Kashim, Hugo Borrion, Cynthia Ung, Kitty Ajaz, Thomasina Larard, Raphaël Demeester *cello*

Youer Chen, Rundong Liu, Ka Wing Yau, Amelie Greenstein, Benny Napier, Alex Huang *double bass*

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CONDUCTORS' PODIUM

Monday 9 December 2024, 6pm
Amaryllis Fleming Concert Hall
Yi-Chuan Chen, Sam Scheer
and Giuseppe Stillitano conductors

CONDUCTORS' PODIUM
Monday 9 December 2024, 6pm | Amaryllis Fleming Concert Hall

Chen Yi-Chuan, **Sam Scheer** and **Giuseppe Stillitano** conductors

Elgar (1857—1934)
Serenade for Strings in E minor op 20
i Allegro piacevole
ii Larghetto
iii Allegretto

Stravinsky (1882–1971)
Concerto in D 'Basle'
i Vivace
ii Arioso: Andantino
iii Rondo: Allegro

Rota (1911–1979)
Concerto for Strings
i Preludo
ii Scherzo
Iii Aria
iv Finale

Elgar Serenade for Strings in E minor op 20

Composed in 1892, Elgar's *Serenade for Strings* is a delicate yet impactful piece that, despite its modest scale compared to his *Introduction and Allegro*, should not be underestimated. Elgar's expertise in string writing is evident; he himself noted its 'really stringy' effect. The opening viola motif acts as a unifying thread throughout the movement, exuding natural charm and tenderness. The central *Larghetto*, described by Ernest Newman as 'a pure song-without-words,' adds profound emotional depth with its poignant and restrained melody. Originally conceived as *Three Pieces for String Orchestra – Spring Song*, *Elegy*, and *Finale* – the *Serenade* evolved into its current form. The piece blends thematic elements seamlessly, with the return of the opening viola figure in the *Finale*'s coda providing continuity. Featured in Elgar's final recording session in 1933 with the London Philharmonic Orchestra, this *Serenade* remains a testament to his musical legacy.

Programme note adapted from an article by Phillip Borg-Wheeler.

Stravinsky Concerto in D, 'Basle'

Igor Stravinsky's Concerto in D is a vibrant and elegant work that showcases his mastery of form and orchestration. The piece is a perfect example of Stravinsky's neoclassical period. It is structured in three movements, each demonstrating the composer's intricate interplay between melody, rhythm, and harmony. The first movement, *Vivace*, is lively and full of energy, with intricate passages for both solo instruments and orchestra. The second, *Arioso*, offers a lyrical contrast, presenting a delicate, song-like theme that showcases Stravinsky's gift for expressive simplicity. The final movement, *Rondo*, returns to the playful, rhythmic vitality of the first, ending with an exuberant flourish. Throughout, Stravinsky's precision and clarity of texture shine, creating a work that is both sophisticated and accessible, blending classical tradition with his distinctive modern voice. This was Stravinsky's first composition after becoming a naturalised American citizen and was commissioned to celebrate the 20th year of the Basel Chamber Orchestra.

Rota Concerto for Strings

Mostly known for his film music, Nino Rota composed his Concerto for Strings in 1964–65. It starts with a *Preludio – Allegro ben moderato e cantabile* where many tonal areas are immediately explored – this makes the atmosphere magical, haunted. The contrasting theme, *robusto*, refers to a Dantesque vortex. The *Scherzo – Allegro comodo* in G minor has a typically Italian character with a central section that includes a funny waltz and a sensual waltz. The opening of the third movement, *Aria – Andante quasi adagio* in D major, is clearly a tribute to JS. Bach. However, Rota rapidly transports us into the enchanted world of dreams where the minor second interval reigns supreme. The fourth and final movement, *Finale – Allegrissimo*, is a wild ride in which the demonic minor second interval returns and concludes the Concerto!

Chen Yi-Chuan

Chen Yi-Chuan, born in Taiwan, is pursuing a Master of Performance in Conducting at the RCM with an RCM scholarship, studying under Toby Purser, Peter Stark and Howard Williams. A skilled Chinese bamboo flutist, he studied conducting with Apo Ching-Hsin Hsu and graduated from National Taiwan Normal University. Currently, he conducts the Arteam Chinese Orchestra and previously led the NTNU Alumni Chinese Orchestra until August 2024. From 2018 to 2020, he served as Annual Contract Assistant Conductor at the National Chinese Orchestra of Taiwan (NCO), after earning second place in its 2016 Young Conductor Competition. In recent years, Chen has participated in masterclasses and public performances, working with ensembles such as the Budafok Dohnányi Orchestra, Jerusalem Symphony Orchestra, Kirishima Festival Orchestra, Taipei Philharmonic Youth Orchestra, NCO, and Hong Kong Chinese Orchestra. These experiences have broadened his understanding of diverse repertoire and enriched his artistic vision.

Sam Scheer

Sam Scheer is currently in his final year as a postgraduate conductor at the Royal College of Music where he has a scholarship to study with Toby Purser, Peter Stark and Howard Williams. Whilst at the RCM Sam has had master-classes with Sir Andrew Davis, Martyn Brabbins, Vasily Petrenko and Sakari Oramo as well as having conducted both the RCM Symphony and Philharmonic orchestras. Further highlights include having been Assistant Conductor for Sir Antonio Pappano and Jac Van Steen at the Royal Festival Hall. Recent highlights include making a debut in Romania with the Orchestra Oleg Danovski, performing with Croydon Youth Orchestra and Chinike Orchestra in their annual 'Inspiration Concert' and working with both the Central and Regiment Bands of the Royal Air Force.

Giuseppe Stillitano

Giuseppe Stillitano Born in Italy in 1998, he graduated in piano at the Conservatory of Reggio Calabria, in conducting at the Conservatory of Milan and specialized under Donato Renzetti at APM in Saluzzo. Among the various orchestras, he conducted I Musici Orchestra of Parma, Wiener Festspiele Orchestra of Vienna, Orchestra Sinfonica of Milan, Orchestra della Magna Grecia of Taranto, Polska Filharmonia Baltycka of Gdansk, Kauno City Symphony Orchestra of Kaunas. He is assistant to Gianluca Marcianò and he also boasts collaborations with the soloists Elly Suh and Cihat Askin and with the singers Sondra Radvanovsky and Piotr Beczala. Already "Patron of Culture" of the Italian Republic, he has been designated as "Conductor of the future" by Opera Charm Magazine and was recently appointed "Knight of the Order of Merit of Savoy". Giuseppe currently studies with Toby Purser, Howard Williams and Peter Stark at RCM, that offered him a scholarship for a MPerf in Conducting.

Violin I
Natasha Sutanto
Emily Aimes
Clarissa Cheuk
Karen Matoba
Ankit Tripathi
Anthony Knight
Sofiia Holovchuk
Isabell Karlsson
Alice Dadswell
Kassia Ren

Violin II
Harry Nim
Zoe Hirst
Tienne Yu
Lily An
Kseniia Bogomolova
Chuanyazi Li

Viola
Becca Marr
Karis Lee
Vera Edgington
Scott Storey

Cello
Niccoló Citrani
James Dew
Him Chan
Theodore Baujard
Lisa Dolgouchine
Daniel Yiu
Louis Hirst
Yoel Rubin
Angie Okano

Double Bass
Susannah Rance
Aiyana Rennie

Personnel correct at the time of going to print.

Italics denote section principals.

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STITCHED IN SOUND: A COLLECTIVE SONIC TAPESTRY

Thursday 12 December, 6pm | Performance Studio

rcmelectronica presents an exciting concert with a world premiere - a multi-media electronic piece diffused in surround sound format - by RCM composers Ben Arajuo, Deniz Dortok, Lucy Freia Cahyani, Ozgur Kaya, Sofia Kiviniemi, Thomas Shorthouse, Tom Bradbury, Gabrielle Dalsan and James Madrilejo.

Drawing inspiration from the idea of a tapestry woven by many hands yet presenting the illusion of a single creator, this performance promises to deliver a richly layered sonic experience.

Stitched in Sound will feature an expansive composition crafted by RCM composers and artists Charles Becker and Julia Mazurfrom the Royal College of Art, who have collaborated to create a unique and captivating musical experience.

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London

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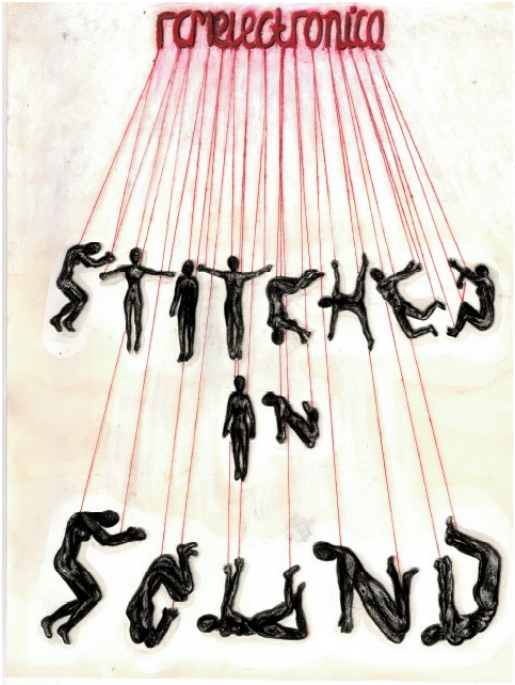
Thursday 12 December, 6pm | Performance Studio



Artwork by Connie Harris

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This performance features visuals and lighting changes.

Following this performance there will be a Q and A with RCM Director of Programmes, Dr Diana Salazar.

RCM Composers

Ben Araujo (b 2002)

As my starting point for this project, I took a field recording of a train passing by, divided it into separate sections, superimposed them on top of each other, and time-stretched them so that the speed and pitch of the recording gradually decreases. The resulting composition appears in three different iterations, with the second and third iterations having an increasing amount of feedback applied to them, which I used to make the train sounds appear more alien and irradiated, almost as if the trains have been affected by some kind of post-apocalyptic nuclear wasteland.

Ben Araujo is an American composer, sound artist, and pianist in his fourth year at the RCM, studying under Dr Haris Kittos. Of central interest in his compositional approach is working with sound (especially sustained sound), its physicality (through the use of space), and exploring many possible ways that it can evolve continuously over time, in an attempt to create a sense of atmosphere for the listener to immerse themselves in, thus allowing for a more meditative and attentive listening experience. He achieves this through formats including electroacoustic music, instrumental music, or a combination of the two. Ben's undergraduate studies at RCM has led to a series of notable premieres including *Crying Tears of Blood* for large ensemble written for RCM's New Perspectives ensemble; *Apartment 49* for three actors, dancer, violin, electronics and video; a collaborative multimedia theatre piece composed alongside Delyth Field and Herman Svartling Stolpe for the Great Exhibitionists festival; and *Find the Deepest Well* for flute and electronics for the Contemporary Music in Action concert series.

Deniz Dortok (b 1999)

I approached the tapestry theme by creating a bank of closely recorded sounds from various textiles, including the rubbing of leather, the subtle clicks and chimes of a sewing kit, and the rustling of woven fabrics. By employing time-stretching and granulation techniques, I transformed these raw recordings into new textures while intentionally retaining a connection to their 'real-world' origins. This balance between transformation and familiarity for me, mirrors the intricate weaving of threads in a tapestry, blending detail and cohesion.

Deniz Dortok is a composer based in London specialising in instrumental and electronic music, alongside film and theatre music. He is currently studying his Masters in composition at the RCM under the supervision of Ken Hesketh and Nick Moroz. His works have received multiple awards and have been performed in venues such as the London BFI, Close-Up film centre and the Anthony Burgess Foundation in Manchester. His electroacoustic piece *Babel* received critical recognition at the 2023 International Petrichor Music Competition and more recently, his brass ensemble piece *Rhonabwy's Dream* composed for the Band of The Prince of Wales was awarded second place at the newly launched Brass Composition Competition. Future projects include a group dance project in collaboration with the Rambert School of Ballet and Contemporary Dance alongside a piano quintet commission funded by the Foundation for the Sorbian People in Germany.

Gabrielle Dalsan (b 2001)

My piece arose from my exploration into past lives, inspired by the book *Many Lives, Many Masters* by Dr Brian Weiss. I used the voice to connect with a deeper part of myself, relying on intuition to guide the harmony, melodic phrasing and timbre. The phrase 'Wing's are Meant to Fly', is a message that we must allow nature to flourish how it needs, without being suffocated by human trappings. I used electronics to ground the voices in a bed of warm tones, creating an ambience from which the voices arise.

Gabrielle Dalsan is a composer and visual artist, studying an MA in Music Composition with Dr Catherine Kontz and Kate Simko at the RCM. She specialises in electronic music – particularly in the ambient and EDM genre. Her work is centered around the human experience, with a heavy emphasis on relationships, spirituality and the human psyche, often guiding the listener through their own uncomfortable emotions. Each composition is made to immerse the audience in an ambient and 'otherworldly' environment, using voices to show them a path they may otherwise be unaware of taking. Prior to studying at the RCM, she graduated from King's College London with a BA in Music, whilst receiving singing lessons at the Royal Academy of Music under Sarah Champion. She also studied piano, and takes great interest in art, meditation, dance and phycology. During 2024, Gabrielle has collaborated with students from the English National Ballet and the Rambert School of Contemporary Dance, to fuse her human music with the physical body and movement.

James Madrilejo (b 2003)

As a fiber artist, I was most interested in the textile aspect of the prompt – my stems consist of the sound of knitting machines layered over each other and processed through glitch machines, creating a ticky, mechanical texture, as well as sounds of clockwork.

James Madrilejo is a Filipino-American composer in his fourth year at the RCM, studying with Dr Deirdre Gribbin and Dr Haris Kittos. As a young composer, James was heavily influenced by theatre traditions from around the world, and his resulting interest in words, voices, and storytelling has led him to write several works for vocal ensembles in his hometown of Grand Rapids, Michigan, as well as for solo singers. His instrumental work has been heard in venues across London and in the EU. In addition to several premieres at the RCM, his piece *First Flight* was premiered this past spring by the Camden Youth Orchestra at LSO St Luke's, and he recently workshopped a set of string quartet miniatures with the Dublin-based Ficino Ensemble.

Sofia Kiviniemi (b 2003)

I wanted to create low background drones, that would serve as a layer to be combined with other material, as it was a collaborative piece. I recorded printer, washing machine and computer sounds, and turned them into long, resonant tracks via time-stretching.

Sofia Kiviniemi is a Helsinki-born composer who is studying composition as a second-year undergraduate at the RCM with Alison Kay and Nicholas Moroz. She is interested in challenging the musical axioms and combining different styles and aesthetics together while focusing on exploring different timbres and colours of sound. Most important in composition for Sofia is creating engaging, imaginative sound worlds. Currently, she works with electronics and brings electronic elements to instrumental music. Outside the RCM, Sofia's pieces have been performed at the Nordic Music Day and October of New Music, Oulu. Her second prize winning piece at Uuno Klami Young People's composition competition, *from -21 to +34* for symphony orchestra, has been performed and broadcast on radio by the Finnish Broadcasting Union.

Thomas Shorthouse (b 2004)

The stems I created for this project sample machine noise and the voice. I wanted to manipulate them both in a way that blurred the lines between the two to create highly rhythmic loops with oddly organic textures.

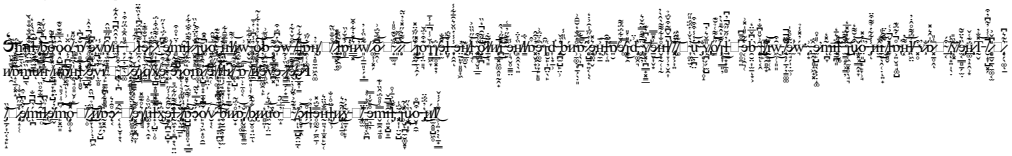
Thomas Shorthouse is a London-based composer, artist, and producer hailing from West Yorkshire. Educated in both music and visual art, Thomas is often inspired by both disciplines: his music is characterised by its darkness with ever-flowing harmonic worlds leading to bursts of light. Sombre and obscure, yet feverish and playful, Thomas' works encompass a large breadth of complex emotions delivered with a solid, considered architecture. A scholar at the RCM, and student of Dr Deirdre Gribbin and Simon Holt, Thomas' undergraduate studies has led him to collaborations with emerging artists including Patricia Gomez, Christiana Achim, The Vox Quartet, and Luca Imperiale, as well as workshops and premieres with established ensembles including the Fidelio Trio, Alkyona Quartet, Ex Corde, and RCM String Orchestra. Thomas' time at the RCM has also led him to receive commissions for both chamber and large ensemble works.

Tom Bradbury (b 2002)

The stems I have chosen to use in this piece are taken from three previous compositions of mine which have been manipulated. One electric guitar piece about dementia, one piece combining the sonority of a flute organ with the ultrasonic waves produced by sonar, and one piece involving machine dysfunction.

A self confessed, composer with a cause, Tom likes to highlight the socio-economic and political issues that are pressing in society whilst blurring the boundaries of how we think about music. His work is characteristically dense. Tom has a keen interest in ambient music and reflecting the soundscapes of different environments. In 2023 he won a commission to write a 'sonic journey' for the sixth issue of *Modern House Magazine* that reflected a post covid walk up Snowdon. It was critically acclaimed as, 'breath taking and bold in concept,' (Grace McCloud) and published online as part of Sound UK's Sonic Journey Series. He is a passionate advocate of the power of music on emotional well being in young people and his pieces *Utterations of Anxiety* and *It's Kind of a Funny Story* explore themes of teenage mental health. His most recent composition involves organ in collaboration with choreographer and ice-skater Maya Luther to support a contemporary figure skating performance in the Netherlands.

Ozgur Kaya (b 2001)



Reviewed as '…one of the most intense musical experiences one can enjoy. (*LIMELIGHT*, 2023), Ozgur Kaya is a composer, multi-instrumentalist artist and electronic musician based in London. Originally from Alexandretta, Ozgur joined the Bilkent University Music Faculty in 2016, followed by moving to the UK and continuing his studies at the Yehudi Menuhin School. This led to collaborations and performances across the UK and Europe with musicians such as Robert Levin, Mathieu Herzog and John Williams OBE. Alongside being a performer and studying classical composition with artists such as Mark Andre and Bruno Mantovani, he also worked on electronic music and production under tutorship of Damian LeGassick. Notable works and performances include Wigmore Hall, Archives Nationales Paris, King's Place London, Milton Court Concert Hall, *Duo (I)* (2017) for violin and cello, *exhvst* (2024) for cello and electronics, and *remember 2013?* (2024) which was featured as a part of Resonance 104.4 FM's *The Sampler's Mixtape #88*.

Lucy Freia Cahyani (b 1993)

Artists

Charles Ryan Becker (b 2001) and **Julia Mazur** (b 2000)

Charles Ryan Becker and Julia Mazur have created a collaborative set of visual stimuli to accompany the musical composition. The visual accompaniment is two-fold in nature, there is a live performance constructed by Mazur, in addition to a short film produced by Becker. These works interact and blend together to create an immersive space in which the audience is forced to consider the constraints of fabric, and what it might mean for a tapestry to unravel.

Charles Ryan Becker works and lives in London, UK. Becker is an artist and writer, currently studying for an MA in Sculpture at the Royal College of Art. Previously, he studied Art History at Pomona College in Los Angeles, CA. His current focus relates to ideas of reproduction and originality surrounding the Pictures Generation.

Julia Mazur is a Polish multidisciplinary designer pursuing an MA in Fashion (Sculpturewear) at the Royal College of Art, and is also a BA FDT: WW graduate from the University of the Arts London: LCF (2022). Based in London, Julia specialises in creating performative sculpture-multi-membered human hybrids and anthropomorphic symbiosis between bodies, fabric and objects. Her practice spans various mediums, including fashion, theatre, film, sculpture and performance/choreography, where she explores the intersection of physicality and narrative-driven design. Her work is characterised by the use of black fabrics and sculptural forms which come to life through physical performance and experimental movement. By connecting bodies through specially designed carriers and harnesses, Julia transforms her creations into living, dynamic sculptures. Her designs delve into social and political themes, often focusing on the concept of sacrifice and linguistics, both in physical activism and metaphorical interpretations.

Zac Priestley (b 2002)

Born in Manchester, Zac started his formal dance training at Tring Park School for the Performing Arts, where he immersed himself in various styles of dance. He then continued his training at Rambert School, focusing on Contemporary Dance and Ballet and working with renowned choreographers and companies such as Mathew Bourne's New Adventures and Daniel Davidson. Zac also studied the repertoire of Robert Cohan and Jiří Kylián, before graduating with a first class degree. Since graduating, Zac has been working as a freelance movement artist in London. He has collaborated with choreographers such as Wayne McGregor CBE, Dorotea Saykaly, Jonathan Watkins and Cristina Caprioli. Most recently Zac has been working in collaboration with Julia Mazur on her experimental performance work *TIREMAN*.

Q and A

Diana Salazar

Dr Diana Salazar is Director of Programmes at the RCM, where she oversees learning and teaching at junior, undergraduate and postgraduate levels. A conservatoire trained flautist and composer, her research interests combine practice research in electroacoustic composition with exploration of conservatoire pedagogies and technology-enhanced learning in higher music education. As a composer and sound artist her works have been performed and broadcast internationally, with many of her electronic works recognised in leading international competitions including Bourges, Música Viva, the International Computer Music Association Awards, Musica Nova and Prix Destellos. Recent releases include *Luadhadr* for harmonium and electronics on Kate Halsall's debut solo album *Breathe in Me* (2021) and *Asper Strata* for trumpet and electronics, recorded by Tom Poulson on the compilation album *looking out | looking up* (2022).

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